

K S O R

# Guide

TO THE ARTS  
MARCH 1985



Thomas B. Allen



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KSOR-FM, 1250 Siskiyou Blvd., Ashland, OR 97520

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*The Guild wishes to thank Laurel Communications, Medford, for its help in Art Direction, Layout and Production.*



K S O R

# Guide

TO THE ARTS

MARCH 1985

1250 Siskiyou Blvd. Ashland, OR 97520 (503) 482-6301



**Margarita Fernandez -10**



**Bach -18**

The GUIDE is published monthly by the KSOR Listeners Guild, 1250 Siskiyou Blvd. Ashland, OR 97520, with funds from subscribers, advertisers and grants. Display advertising space is sold by the Guild to defray the expenses of publication and may be purchased by contacting Gina Ing at (503) 482-6301.

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## FROM THE DIRECTOR'S DESK



## The Whisper That Leaps The Hemisphere

I always look forward to December because of the annual return of the Metropolitan Opera broadcasts. But this year the Met season has been a much interrupted one for me. A combination of holidays, travel and moving kept me away from my radio on Saturday mornings. In fact if the truth be told, it took me two weeks after moving to unpack my FM tuner and I confess to having listened to KSOR only in my office and car for that period.

Last weekend was made to order. The Met was offering one of my favorite operas, *Tales of Hoffman*, and I had the opportunity to enjoy the entire broadcast.

The performance was excellent, the sound pickup from the opera house was unusually good and the quality of the NPR satellite transmission was at its customary flawless standard. And listening to a stellar cast performing at that very moment 3,000 miles away caused my thoughts to turn to a very old poem.

Written in 1926 by Robert Davis, it hints at the tremendous enthusiasm and wonder which greeted the eve of broadcasting's introduction.

### Voices

I am radio. Distance nor barrier oppose me. Through all space I fling my mysterious reverberations. I am the whisper that leaps the hemisphere; the song that echoes around the world; the cadence that rides the ether in a thousand tongues.

I am the wisdom of the ages revived in a single breath; the lullaby of the cradle; the number of war; the voice of the State.

I am the litany of the surpliced choir; the trumpet and the reed; the bow and the string; the singer and the song, in key with the cosmic chords.



I am the rhythm to dancing feet. I sway the world in rhapsody to the measure of beating hearts. I am the universal orchestra in tune with carnival.

I am the life of the market place; the thrill of the bourse; the roar of the ring; the fury of the forum; the cheers of the Coliseum.

I am the comrade of the sick; the courier to the lonely; the ally that knows no frontier.

I am all the voices of the earth and the murmur of the multitude in one vast articulation.

I am the message from microphone. I am the conqueror of the void. I am the triumph of the centuries.

# I AM RADIO.

I've always liked it because, more than anything else I've happened across, it vividly expressed the tremendous anticipation people had about radio.

We've become fairly *blase* about these things, those who work in broadcasting no less than listeners and viewers. But as miraculous as live broadcasts must have been in Robert Davis' day, they pale before the stereophonic, high-fidelity fare to which we are daily treated. And we tend to accept such offerings without much thought. The sound transmitted from Lincoln Center was so perfect that from a sonic standpoint I effectively was at the Metropolitan opera for those three hours. And that seemed somewhat miraculous as I thought about it. In a way that's silly because, having worked for networks I knew quite well how the signal was arriving in southern Oregon and could almost picture every solder connection at KSOR that brought those singers into my home. But logic wasn't really part of that sense of wonderment that pervades the 1926 aura associated with radio. And it wasn't part of my sense of that broadcast either.

We've moved well beyond radio of 1926 in a great many ways. But in some respects we may have progressed so far that we've lost something.

A little more thought from time to time about the wonders at our disposal might not be a bad prescription for all of us on both sides of the broadcasting equation.

**Ronald Kramer**  
Director of Broadcast Activities

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**KSOR LISTENERS GUILD  
Annual Meeting**

**Wednesday, March 20, 1985  
7:00 p.m.**

**KSOR Studio D  
Central Hall  
Southern Oregon State College  
1250 Siskiyou Blvd., Ashland**

**Agenda**

**Comments from Listeners  
State of the Station Reports from:**

Listeners Guild President  
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**Election of Officers**



# Marian McPartland

## The Dutchess of Jazz



*Marian McPartland's Piano Jazz*  
4-5 pm Fridays

Funds for local broadcast  
by  
Jackson County Federal  
Savings & Loan

Marian McPartland is considered one of the great keyboard artists in the world of jazz today. Her virtuoso performances at the piano and her personal style of jazz have won her a large and enthusiastic following throughout the United States, Europe, South America and Japan. She appears in clubs, on concert stages, at schools, on radio and television, and on records.

Wherever Marian McPartland is playing, friends, musicians and fans come to listen to her subtle compelling harmonies, and her inventive and fascinating improvisations. There is something for everyone—classic jazz, favorite popular tunes, the music of Duke Ellington and Alec Wilder—all with the McPartland touch. She has a way with a ballad—stating the melody simply, then injecting improvisations that become more complex with each succeeding chorus. With a few informal words between tunes, she maintains an easy rapport with the audience. Charming and vivacious, she makes the room come alive with her music.

The role of women in the world of jazz is especially important to Marian McPartland, and she has written articles on the subject for *Esquire's World of Jazz*, and for various magazines and newspapers. She is an enthusiastic participant in the Women's Jazz Festival.

An activity which Marian McPartland considers of prime importance in her life is her work in schools and colleges, playing concerts and conducting seminars and clinics. She considers these music workshops at schools across the country as part of her many engagements and is particularly pleased by the increasing number of college students who have become turned on to jazz, both as performers and listeners.

Marian McPartland is English, and as Margaret Marian Turner she studied at the Guildhall School of Music in London. She was headed for a career in classical music, but she had already fallen in love with jazz. By the time she left the Guildhall to join a four-piano act touring in vaudeville theatres, she had developed the faultless technique so in evidence today. In World War II, Marian joined the USO, and in Belgium she sat in on a jam session with famed cometist Jimmy McPartland, who was in the U.S. Army Special Services. Jimmy and Marian formed a small combo with a G.I. rhythm section, playing for the troops on the front lines. Shortly thereafter, they were married in Aachen, Germany.

After the war, Marian McPartland spent several years playing in her husband's quintet in Chicago. He encouraged her to form her own group, and she opened in New York in 1950 at the Embers Club. In 1952, the trio played what was to have been a two-week engagement at the Hickory House on 52nd Street, but they were held over for a full year. The Hickory House became home base for Marian and her group until the 1960s. More recently, that base was moved to the Bemelmans Bar of the Carlyle Hotel, where she appears frequently to the delight of friends and fans in New York.



Susan Stamberg

# SUSAN STAMBERG CONSIDERED

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*The medium of radio  
is so intimate that  
the audience feels like  
they know you.*

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Susan Stamberg's office is a funky clutter of reference books, awards, family photos, memorabilia, "New Yorker" cartoons, fans' tributes, old newspapers, coffee mugs with funny faces and a typewriter. Amidst the hectic commotion which is her desk, she is right at home.

The anything-goes decor—where flower pots vie with pencil sharpeners for shelf space—is the perfect workspace equivalent of "All Things Considered," NPR's eclectic nightly news magazine that Stamberg has been hosting since 1971.

The radio broadcast from Washington, D.C., has attracted a nearly cultlike following of more than 2.5 million weekly because of its unique approach to the news. And because of Stamberg.

Funny, warm, curious, open and direct, she embodies the special attitude that has made "ATC" the favorite radio show of Roger Mudd, Jules Feiffer and Charles Kuralt, as well as truckdrivers, farmers, secretaries and Ph.D.'s around the nation.

With her New York-inflected voice, her gloriously rich laugh and her on-the-level approach to journalism, Stamberg has redefined what it means to be an on-the-air newswoman.

As likely to guffaw as other broadcasters are to pontificate, the tousle-haired anchor in her mid-40s has turned the nightly newscast—carried by about 293 public radio stations—into a program that's closer to a family gathering than to an information-athon.

"The medium of radio is so intimate that the audience feels like they know you," Stamberg says, sitting in that marvelous disarray of her office.

"In fact, they do know you pretty well because here we let ourselves be open. It's not happy-talk radio, but it does have a lot to do with personality."

It is a typical Monday morning in the downtown Washington headquarters of NPR (the White House is about a mile away) and she has just finished up her





*With the galleys of her book, Every Night at Five*

daily meetings with producers and staff of "ATC."

Between now and 5, she must prep herself for the broadcast, the show which puts her in front of the nation seven and a half hours a week. That's equal to Dan Rather, Tom Brokaw and Peter Jennings combined. And with that kind of exposure, there isn't any way to fake it. What distinguishes "ATC," says Stamberg, is its dedication to what she calls "human news," an umbrella description for the wide range of quirky angles behind the event.

Last year, for example, she and co-host Noah Adams didn't want to do yet another standard

"here's summer" piece. So the two of them went out to a city park bench and filed their brown-bag conversation as a report.

"Listeners loved it," she boasts now. "It didn't have any news, but it had a lovely atmosphere." She quickly adds that with the 90-minute format, she's able to cover a wider spectrum of journalistic styles and that serious stories are treated seriously.

"ATC" is characterized by the unexpected, the personal—and Stamberg says she gladly pushes the leeway to its limits. "I try not to abuse it," she says of her

unconventional flourishes. She's not above scheduling her husband or son on the show for interviews, for example. The reading of her mother-in-law's cranberry relish recipe has become a traditional-laden annual event.

"I don't do it every day, but those sort of touches are not anonymous, which goes with the philosophy of the show. It's what makes us different..."

Stamberg's unconventional journalistic style grows out of the unusual avenue she traveled to achieve her current position. A Barnard College graduate, the English major came to Washington from her native New York to work on the American University radio station—as a manager, never dreaming of on-air work.

When her husband—a diplomatic service attache—was transferred to India for two years, it looked like the move would terminate her radio career. "I can remember standing there at the ironing board a month before we were supposed to go, wondering what we were doing."

Now she refers to spending those years in the subcontinent as one of the most important things she and her husband ever did.

Returning to the States, and soon



Stamberg with ATC co-host Noab Adams

thereafter becoming pregnant, she thought she would devote full time to housekeeping. "I was married in 1962, the pre-liberation days, and all my expectations were to create a family, not a career."

Eventually, though, she grew hungry for the daily crises she knew from broadcasting. Joining NPR as a tape editor when both the network and her baby were infants, she now recalls how strange the workplace was for mothers a mere decade ago. "I was afraid if I made too big a deal about being a mother they wouldn't take me seriously. I was afraid I'd always be perceived as 'mom.' Period."

She is the single on-air personality who's remained with the show all of its 13 years.

Yet, regardless of the prestige attached to being the premiere woman journalist of the airwaves, Stamberg simply doesn't bear the high profile of her television counterparts. She's noticed by strangers, for example, only when she opens her mouth, not by her looks.

"I don't care much about profile. I care more about the work that can be done. I don't see anything else anywhere that would let me do what I do here. I don't see anyplace else that has the same starting point we do, which is excellence."

She laughs, calling this her *All Things Considered* sermonette, but it's a rallying cry that expresses her devotion to the show.

Like anyone who has done a job for 13 years, Stamberg says she is hard pressed occasionally to find new ways to keep from

***The important thing is not to lose the humanity of the people and the respect of the people.***

falling into ruts. "Every once in a while I say to myself, 'Well, I know how to do this; after 13 years I finally figured it out. It might be interesting to try something else now.'"

Listeners know, however, that Stamberg's far from an AM automaton. She seems to have developed a built-in detector that prevents her from becoming just another news reader.

"The other day I remember being shocked when I read something or heard something and said to myself, 'Oh, that's a good story.' And I stopped myself and said, 'You're losing it.' The minute you start thinking of things as good stories instead of as things affecting humans you're in trouble. Then you're everybody else. You have to think of it as something that's real in people's lives and you've got to find out about it.

"Let other people understand. The important thing is not to lose the humanity of the people and the respect of the people," she says in her candid and special way.

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## What *About Women*?

What about women? That's the question Esther Nitzberg addresses each Wednesday morning as the new host of KSOR's *About Women* program. Esther's active curiosity and interest in the world of women makes her a "natural" for the responsibilities of this weekly program. And for Esther, *About Women* has added yet another dimension to her already busy world.

Esther has lived in Ashland for more than five years with her husband of 26 years, Jerome, and the youngest of her four sons, Eric. She is a practicing clinical biofeedback therapist working with individuals and couples in areas of stress control and general counseling. She lectures on issues relating to stress management, parenting, marriage, and other topics of interest to both men and women. Currently, Esther is conducting research for a book on physician's wives and their unique experiences. (As a physician's wife, she is developing the subject from extensive personal experience and knowledge.) Since moving to Oregon, she has become increasingly active in athletics and fitness and has participated in

triathlons, bicycle and running races in the area.

*About Women* will continue to be a show which focuses on current issues—both serious and humorous—of particular interest to women. Esther will interview women who had had to deal with unusual circumstances, such as alcoholism, single parenting, motherhood at a later age, and other subjects. The programs will also focus on those women who by virtue of their own fortitude and creativity have overcome great odds to develop a special skill, art, or talent to be shared privately and in the public domain. She is anxious to hear from women from all areas of the KSOR listening region, and says that if she can't complete the interview by telephone or other ingenious long distance methods, she'll ask KSOR to finance a trip!

*About Women* airs each Wednesdays at 9:45 a.m. on KSOR.

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**Funding for broadcast of *About Women* is provided by Valley Chevrolet of Medford.**

*Self Portrait*





# Margarita Fernandez's Drawings

by Betty LaDuke

Approximately three years ago Margarita Fernandez brought her family's photo album into her studio and began visually to uncover the facades of the relationships and social events that filled the pages. The elaborate series of detailed drawings which she subsequently produced from her personal and family rites of passage reveal three significant components of her life: her identities as a woman, as an artist and as a Puerto Rican. The resulting sharply focused, introspective exposure is enlightening for women seeking to unravel from their past and take a more conscious control over their choices for the present.

Born in San Juan in 1945 within an affluent family, it was taken for granted as part of her early social training that Fernandez would learn to play a musical instrument, dance and paint. By age 11 she says, "I just wanted to draw and paint." Her mother arranged for private lessons in water color painting which significantly affected her future image-making process. From this she learned the value of "leaving white spaces for positive object shapes by filling in around them."

From 1967 to 1971 Fernandez majored in art at the University of Puerto Rico where she was exposed to current U.S. mainstream art trends: a mixture of expressionism, minimalism, happenings and conceptual art. Most of the university faculty had studied in the U.S. and preferred to emphasize nonobjective styles rather than the figurative. In looking back at this period, Fernandez comments, "There was no formation of a national Puerto Rican consciousness that I could feel." (Since the Spanish American War of 1898 Puerto Rico had been a U.S. colony, and the current question that is heavily debated is that of Puerto Rico becoming the 52nd U.S. state.) "I also felt a contradiction and a negation

of my womanness. I was becoming plastic." This is the result of art training based upon processes rather than being integrated with meaningful themes stemming from one's life and environment.

After receiving her B.A. degree in 1971, Fernandez joined the Humanities Faculty at the University of Puerto Rico's Bayamon campus (a small town located close to San Juan). But in 1972 she decided to take a leave from teaching and enroll at the San Carlos Academy of Art in Mexico City. "I made the decision to break with the teachers who had formed me and, while in Mexico, to reclaim the figure for myself and my art."

In the year that followed, sponsored by a University of Puerto Rico scholarship, Fernandez continued her education by attending New York University, where she obtained her Master's Degree in Art Education. She returned to Puerto Rico to teach courses in Art History and Introduction to Western Culture. Soon she joined the complete juggling act as she also became a writer and an editor for the Puerto Rican art magazine, *Plastica*, and married and had three children.

Fernandez has a very special relationship with her husband, a lawyer who has currently been appointed to serve as a judge. "He is very cooperative, and we both share the day-to-day responsibilities of the children," she says. He is also supportive of her activities, including her decision three years ago to maintain a small studio apart from their house. There she spends all day Tuesdays and Thursdays, focusing entirely upon her art. "No one comes, no one interrupts, no one tells me what to do."

During the week Fernandez hires a woman to come into their home to take care of the children, who are now two, four and



seven years of age. She is aware that her situation is "privileged." She is able to work, study, and most important of all, "to develop self-understanding." This, she feels, is crucial for one's growth as "most artists don't reflect. They are afraid to think."

Her maturation was accelerated by a feminist support group which formed about ten years ago and consisted mostly of professional women. From early dialogue and discussions, Fernandez stresses that she received "the ultimate support," that is, "to affirm myself." This eventually led to her most recent decision, to establish a work space or studio apart from home and the family routine.

In the seclusion of her studio Fernandez began a prolific series of drawings based on photographs from her family album. The series now numbers approximately 70. This was the starting point for her introspection, and a lifting of the veil to uncover values held in common by Puerto Rican upper class society. However, in many ways these values overlap and reflect upon all women's social conditioning. Fernandez considers most Puerto Rican upper class women as "well educated and possessing the material trappings of life. They are raised to have

good manners, and not to get dirty—that is, not to do physical work. These women, she says, suffer in silence in the isolated enclosure of the home. "All the world thinks that bourgeois women are privileged, but this is not what I know." In contrast, she says, "Working class women suffer visibly, but at least they can work outside their homes to survive, to support their children."

Her first sequence of drawings, the "Deposados" or "Newlyweds," was created from 1981-1982. They are 22 by 30 inches on white arches paper, pencil drawings in values of soft greys.

"Pencil," says Fernandez, "is the most humble of all instruments. As soon as artists mature, they usually switch to other media. Pencil is not considered a serious, worthwhile instrument of art."

The "Pregnant Bride" is the most startling drawing of her "Couples" series. The bride's white gown is like a fish net, with the rhythmic mesh pattern encircling her transparent body, revealing the full curvature of the pregnant belly encircled by her arms. The groom stands at the bride's side, overshadowed by the bride's white veil.





The theme of her second series of 27 drawings from 1982-1983, "Mujeres-Ninas" or "Women-Children," focuses on interior or domestic scenes. In the "Birthday Party" the room is tilted up at an angle enclosing the party celebrants lined up for a group photo. Towering above the little girls with their ruffled dresses are two mothers, each holding her youngest child. All the girls wear white patent leather shoes and look like obedient stuffed dolls for the recording of this ritual event.

"Dream State," a non-symmetrical composition, shows the profile of a young bride staring into a small oval-shaped mirror as she applies her lipstick. The mirror's wood frame is encircled by a small carved lizard, common to tropical climates and a symbol of fertility. The image in the mirror's corner that stares back at us is that of a child. In contrast to Fernandez's delicate rendering of details such as flowers and bows and the bride's features, her fragmented design of the background is created with vigorous rhythmic pencil strokes.

Fernandez has been accused of "working close to the edge" because the revelation or the open examination of bourgeois values by society "is not allowed."

Although light and middle greys dominate Fernandez's pencil tones, there are areas of sharp black accents such as the bride's trancelike eyes, her ebony hair, the groom's bow tie and segments of the hexagon-shaped floor pattern. These dark tones direct the viewer into a box-like room with tall vertical windows which form a rigid frame behind the couple. The symmetrical balance of this composition is challenged by the overall dark and light pattern which weaves irregularly through the floor and windows, revealing diverse rhythmic pencil strokes which play upon the surfaces except where she has left the white of the paper to create images such as the bridal veil.

The fishnet pattern is an effective device which Fernandez uses repeatedly as women's clothing. The women seem caught and trapped within the net-like garments, which can also engulf their male companions. Fernandez says that when she begins a drawing, "I'm not sure where it will take me," but as she works, "the meaning becomes clearer. Sometimes as people see my drawings, they reveal to me some of the subconscious meaning of my images."

"My art has to be very mature to get there with success. I made a conscious decision not to use high contrast tones or color, because it wouldn't work as well," she says.

Fernandez explains that the subjects of her themes "have never been thought about as series before." "Spanish Lady" focuses on a little girl dressed up as a Spanish flamenco dancer, holding a little fan above her head. The child exemplifies women's limited aspirations as "we are always on that little cloud. We are living a fantasy." Flowers on the background wall are symbolic of the endless hours of domestic craft work which women are trained to create to enrich the home during holidays and family celebrations. However, society gives no real value or esteem to women's crafts.

In the catalog of her exhibit, "Mujeres Ninas" ("Women-Children"), at the Museum of the University of Puerto Rico in September of 1983, art critic Teresa Tio wrote: "Like Pandora, Fernandez opens the box to let the secrets escape. Contrary to this mythical woman, Fernandez doesn't liberate the world from evil, but reveals instead many of those evils which claim women as their victims."

In her "Self Portrait," we see Fernandez as the little girl Margarita, but with an adult face. She is seated behind a table, staring at us. The swirling spiral tablecloth patterns covered partially by her elbows move upward into her dress ruffles and lead us to this woman-child's eyes.

In talking about her life and work, Fernandez says: "Woman's world is filled with many, many tiny details that are all connected. The span of greys that I use is very important to the content of my work, because you have to wait until the work hits you. My work doesn't hit rapidly. It takes time. If you give me five minutes, you are trapped. If I utilize high contrast, the impact is too swift, and people leave immediately."

Organization is the key word to her present life, her juggling act. She teaches from nine to four on Monday, Wednesday and Friday and is mother and wife in-between. But Tuesday and Thursday are her own for her creative work.

Fernandez says "Some of the men who view my work identify with it, and often realize, 'I didn't know women felt this way.' Men consider feminism as something funny, not serious." Most importantly, Fernandez says about her work, "I'm not judging people. I'm simply stating this is how we are, and these are our contradictions."

During the past two years, Fernandez's drawings (which take from 30 to 100 hours each to complete) have received much critical acclaim and recognition within the Puerto Rico art community. She has had individual shows of her work at the prestigious Art Students League of San Juan and the libraries of the Technological University at Bayamon and the Inter-American University. Her work has appeared with the exhibit of "Women Artists of Puerto Rico" in 1983 and 1984 and were seen in various U.S. and Canadian cities throughout 1984. Her drawings have won first prize in exhibits sponsored by the Atenco de Puerto Rico, an organization which promotes cultural events. Her work will also be included in two 1984 international exhibits in Cuba and Venezuela.

The early, short-lived feminist support group of the 1970's, which was instrumental in shaping Fernandez's consciousness of herself as a woman and an artist, was reformed in 1983 as Women Artists of Puerto Rico. Their initial purpose was to plan the "Women Artists of Puerto Rico" exhibit during International Women's Week, which was repeated in 1984. The women continue to plan exhibits and also function as a support group. The basic questions they each consider are defining their individuality and which aspect of their lives to put first: being an artist, a Puerto Rican, a woman or a mother. Margarita Fernandez raises these questions within her pencil drawings based on the dust-covered pages of her family's photo albums.

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*Betty LaDuke's travel and research was funded by a Carpenter Foundation grant awarded through Southern Oregon State College, where she is a Professor of Art.*





Coast Peace Alliance Quilt

# Woman's Expression: *From Home To Gallery*

**by Jennifer Kennedy**

March 8th, a day set aside at the turn of the century as International Women's History Day, has grown, and rightfully so, into a full week commemorating women whose contributions in social welfare, business, education, and art might otherwise go unnoticed. National Women's History Week, March 3-9, is a celebration geared toward schools, communities, and workplaces to encourage men and women to reflect on the achievements of women from all walks of life, yesterday and today.

According to the Santa Rosa Women's History Committee "This date was chosen as a focal point for National Women's History Week for three reasons: to stress the international connections between and among all women; to emphasize a multi-cultural approach to women's history; and to celebrate women as workers worldwide." And the organization contends, by delivering the message of equal opportunity to all people of all races, ages, cultures, ethnic traditions, and ways of life, social change will be affected and the doors of opportunity will swing open for womankind.

A committee at College of the Siskiyous has planned a full week of activities in celebration of this very special time. Kicking off the week, an art show designed to cater to the evolution of women's art will take place in the college's gallery. Throughout the course of history women have been excluded from expressing their artistic ability in ways other than those essential to the more practical aspects of homemaking. As stated by Mary Scott, chair of the art show committee, "From these commonly utilitarian origins, woman's expression has developed from folk art to fine art. The C.O.S. art show will be an historical montage of these folk art

origins in ceramics, quilting, basketry, embroidery, and doll making." The contemporary fine art that is a result of women's first artistic expressions will complete the show.

Sircaro Hernandez of Redding, and Chris Schneider of Mt. Shasta, will jury the show which will be on exhibit at the College of the Siskiyous gallery in Weed. The exhibit opens Sunday, March 3rd, with a public reception planned for 2:30 p.m., and continues through the following Sunday, March 10. Categories for the exhibit include: Quilting, Weaving, Embroidery, Textile Sculpture, Dolls, Puppets, Masks, and Ceramics.

In conjunction with the art show, a host of other activities will take place on campus during the History Week, such as films and discussions, and will conclude with a luncheon and panel discussion on March 10.

The panel will include professionals active in business, government, and an authority on shelters for battered women. The luncheon follows the panel discussion and is by reservation only. Tickets are available at \$4.50. Panelists will then conduct workshops after the luncheon.

The women's committee at C.O.S. has worked with great pride and satisfaction to make this year's activities even brighter than last year's. Through their dedication they hope to triple the attendance.

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**For tickets or further information**  
**College of the Siskiyous**  
**Women's National History Committee**  
**c/o Re-entry**  
**800 College Avenue**  
**Weed, CA 96094**  
**(916) 938-4462**

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*Other arts events observing Women's History Week throughout the region are listed in the Arts Events on pages 45-48.*

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## REVIEW

Hildegard von Bingen (Miniatür aus dem *Scivias*-Kodex/Otto-Müller-Verlag)



### A Feather on the Breath of God:

The Music of the Abbess  
Hildegard von Bingen

by John Baxter

Among the many achievements of the women's movement, has been the rediscovery of many significant writers, artists, and composers. In this latter category are the French baroque composer Elizabeth Jacquet de La Guerre, romantics Clara Schumann and Fanny Mendelssohn, and the American late romantic Amy Cheney Beach. But in my opinion, none deserves as important a place in the history of Western music as the Abbess Hildegard von Bingen. Her life was remarkable, and her accomplishments legion. What's more, she composed music of breathtaking beauty.

Hildegard was born in 1098 in what is now West Germany. At the age of eight, she entered the Benedictine monastery of Disenbodenberg, and joined a cell of nuns led by the recluse Jutta of Spanheim. When Jutta died in 1136, Hildegard succeeded her as superior of the monastery, and some twelve years later Hildegard founded her own monastery in the Rhine Valley near Bingen. Even as a child Hildegard showed an intense mysticism, and in 1141 she reported a divine command to record her visions. They were recorded by the monk Volmar, the only male in Hildegard's monastery.

The first of Hildegard's collections of mystical poetry and visions, the *Scivias*, was collected over a period of ten years. This was

followed by two other mystical works, the *Liber vite meritorum* and the *Liber divinorum operum*; two saint's lives (a common medieval literary form); and works in physics, natural history and medicine. Her writings brought her considerable fame: she was consulted by popes, emperors, kings, bishops, abbots and abbesses, and was often called to political and diplomatic duties. So influential was Hildegard that she was called the "Sybil of the Rhine." After her death, Hildegard was proposed for canonization, but this never occurred.

But the music. To say Hildegard composed medieval plainchant is to say Beethoven composed classical symphonies. Hildegard's music is visionary in the truest sense, evoking in modern listeners (for whom Hildegard's culture is so distant as to be alien) a vision of a lived culture that was indeed organic. For Hildegard saw the divine in all things, and her poetry is full of references to the earth as itself a spiritual entity. And her music is a sonic analogue to her complex cosmology. Both are formed of relatively few basic figures, but these figures are combined into works of intricate beauty, much like the *florilegia* and interlace designs of Gothic art.

Hildegard first collected her settings of lyric poetry in the early 1150s under the



title *Symphonie armonie celestium revelationum*. The collection includes over 70 poems and visions, all with music. Selections from this collection have been available for several years as an import on the British Hyperion label, and now the recording is more widely available in the U.S. through the Musical Heritage Society. Titled *A Feather on the Breath of God*, (MHS 4889M), the recording features the Gothic Voices, a group which includes the soprano Emma Kirkby, renowned for her performances of early and baroque music. This recording is digitally mastered (I can't wait for the compact disc version!), includes excellent notes and translations, and is probably the best introduction to Hildegard's music.

Hildegard's other major musical work is the *Ordo virtutum*. Essentially a morality play written for performance in Hildegard's own monastery, the work predates any other examples of the genre by over a century. The *Ordo virtutum* has been recorded by the group Sequentia (one of whose members, Laurie Monahan, was a member of the Oregon Shakesperean Festival musicians) and is available as an import on the German Harmonia Mundi Label (IC 165-99 942/43T). This work presents a battle between the Devil and the 16 Virtues for Anima, the soul. As is common in the literature of the middle ages, the Virtues and Anima are personified. Of course, so is the Devil. Interestingly, Hildegard gives the Devil no musical part: his lines are spoken - or should I say grunted, growled and chanted? The music itself is enchanting, scored for voices, pipes, harp and psaltery. But the Devil's intrusions (he was probably originally played by the monk Volmar) are really quite disturbing. Of course, the Virtues win Anima at the *Ordo's* conclusion, and one of the many charms of this work is that Hildegard herself addresses the listener at the end:

...whoever sees with watchful eyes  
and hears with attentive ears,  
let him accord my mystic words,  
that flow from me, the living one,  
the kiss of his embrace.

These two recordings are only two years old. That Hildegard has only begun to

receive the attention she deserves is more indicative of our society than hers. But I think her significance extends well beyond being "another rediscovered woman composer." Her music, I think, ranks in intensity and originality certainly with any composer of the middle ages, if not with the likes of Bach and Mozart. It is only unfortunate that more of her music has not been recorded. Of the 77 pieces of music in the *Symphonie*, for example, only a handful are included in *A Feather on the Breath of God*.

What's more, Hildegard's significance extends beyond her music. The only translation of her poetry in English, *Meditations with Hildegard of Bingen*, which is unfortunately clumsy, would have us see her as some archetypal organic earth mother. As is always the case, her reality was much more complex than that. But as many of us look to other cultures as examples of integrated societies which live in harmony with their environments, it might prove worthwhile to explore the complex way in which Hildegard viewed her world. Because somewhere in that culture we consider archaic may lie a key to our survival.

These recordings are not readily available in our area; however, they may be ordered through your local record store, or by writing the following addresses:

*A Feather on the Breath of God*, The Gothic Voices with Emma Kirkby (Musical Heritage Society, MHS 4889 M) Available by mail only from: Musical Heritage Society 1710 Highway 35, Ocean, New Jersey 07712

*Ordo Virtutum, Sequentia*. (German Harmonia Mundi IC 165-99 942/43T) Available through record stores, probably by special order. Distributed by Intersound, Inc., 14025 23rd Avenue North, Minneapolis, MN 55441.

*Meditations with Hildegard of Bingen*, the only translation of Hildegard's poetry in English. The translations are uninspired and the edition is poorly printed, but it's all that's available. Translation by Gabrielle Uhlein, published by Bear and Company, Inc., P.O. Drawer 2860, Santa Fe, NM 87501

From The Great Composer Calendar by Bellerophon Books



# **BACH:**

## A Composer For All Eras

by Alice Daya





Someone once asked Bach how he had managed to cultivate his art to such perfection. Bach replied, "I have had to work very hard; anyone who will work equally hard will be able to do as much." His modest statement remains an intriguing challenge to anyone who considers an inborn spark of talent and inspiration the decisive ingredient for artistic success. But his words also reveal an important element of Bach's point of view. He didn't dream of assuming his place among the immortals of music. Bach would have been surprised to hear that, almost 300 years after his death, his power has spread from its baroque beginnings to touch nearly every form of art, from the immutable beat and counterpoint embellishments of jazz to the animated whimsy of Disney's *Fantasia*. Even the sciences feel Bach's touch; he is one of the triumvirate that distinguishes Richard Hofstadter's Pulitzer Prize-winning *Godel, Escher, Bach*, where Bach's *Musical Offering* and *The Art of Fugue* are used to illustrate the strange workings of computerized artificial intelligence. No wonder, then, that the world will celebrate his birthday this month with all the delight and reverence due the Master, offering up festival performances in locations ranging from his hometown, Eisenach, Germany, to Pasadena, California.

The man whose tricentennial will be greeted with a global celebration lived in a world bound by the demands of his career, his religion, and his art. In embracing music as his lifework, Johann Sebastian Bach followed a strong family tradition that centered on the combination of religious piety and devotion to music. In the manner of most musicians of his time, Bach worked for his living, beginning as a young teenager with the Mettenchor (Matins Choir) of St. Michael's church in Luneborg. A large part of his career was spent as a paid employee of

various municipal churches, playing the organ for religious services and conducting the choir. He devoted ten years to the ducal "Kapelle"—chapel orchestra and choir—of Wilhelm Ernst. He composed many of his cantatas to meet a weekly deadline, and wrote other pieces as required for special occasions. The *Ratswahl Kantate*, for instance, honored the Muhlhausen city elections, and he composed the *Goldberg Variations* when a Russian envoy commissioned him to write "something soothing" to alleviate his insomnia!

Hampered by the expectations of employers, and burdened with such exasperating duties as teaching unruly and unwilling pupils and managing the musical services for as many as four churches at a time, Bach's career seemed to differ little from the careers of the provincial musicians he considered his colleagues. He was unique, however, in at least two respects: the unparalleled mastery of his art, and the degree of his irascibility.

Beginning with his first job at Arnstadt, where his relationship with the choir was so bad he refused to rehearse them, Bach's uncompromising nature continually got him into trouble. Unwilling to let incompetence go unchallenged, Bach once so enraged a third-rate bassoonist with his criticism that only the timely interference of some friends saved him from a sword fight. This obstinacy is reflected in some of the portraits that have come down to us; his hard-lined face, defined by a prominent, fleshy jaw, heavy brows, and tight lips, is a model of stern inflexibility. The qualities that are revealed in his portraits marked him from the beginning as a relentless master of the art, but did not make him a tractable employee. Where his employers wanted a docile organist and choirmaster, they found instead a hot-tempered virtuoso bent on improving traditional church hymns and performing his

own experimental works for an unreceptive public.

But no one doubted his supremacy as a master of the organ, clavier, and counterpoint, and Bach never wanted for employment. Ambitious as well as technically exacting, Bach doubled his income in the ten years he spent at Weimer; in addition to his duties as concertmaster and composer of cantatas honoring the Duke, Bach found time to create his most inspired organ compositions. After the promotion he expected went instead to a less competent colleague, he decided to further his career elsewhere. So unwilling was Wilhelm Ernst to let Bach go, the Duke threw him in jail for nearly a month before accepting his resignation. In the years following, with Prince Leopold at Cothen and then at St. Thomas' School and Leipzig, Bach's efforts only accelerated. The Leipzig cantorsip was a prized position; at thirty-eight, Bach assumed the heavy duties associated with it and yet still continued to compose prolifically, producing some of his most powerful and subtle works. By his death, Bach's church cantatas numbered an incredible 295, only 202 of which still survive. He left in addition a staggering mass of secular cantatas, masses, clavier works, canons and concertos, including the famous *Brandenburg Concertos* originally composed for Christian Ludwig, one of his patrons dating from his time with Prince Leopold.

The ability to extemporize was much admired by Bach's contemporaries, and Bach's skills were as highly developed for improvisation as they were for formal composition. Prussia's King Frederick, a composer and flutist himself, had long wanted Bach to visit him. The meeting finally occurred when Bach arrived unexpectedly during one of Frederick's evening concerts. Frederick, an enthusiastic supporter of the still novel piano-forte, invited Bach to sample the several Silbermann pianos he had newly acquired. Followed by Frederick's guests, Bach progressed from room to room, performing impromptu works, until at last he asked the King to provide him with a subject for a fugue, a very difficult form to compose extemporaneously because of the contrapuntal voices and strict order of development. Impressed with Bach's faultless performance, Frederick asked him to extend the fugue to six parts; Bach chose a more convenient subject of his own and rendered it immediately, but, perhaps challenged by the King's request, went to work on Frederick's fugal theme as soon as he returned to Leipzig. The result, *Musical Offering*, a fugue composed in three and six parts, was Bach's gift to the King. Bach sent it off along with a properly effusive letter, asking Frederick to accept his "modest labor" in hopes that it would glorify "the fame of a monarch whose





# Johann Sebastian Bach.

Oct. 1. 21. März 1685 geb. d. 28. Juli 1750



greatness and power, as in all the sciences of war and peace, so especially in music, everyone must admire and revere."

Bach's final, incomplete work, *The Art of Fugue*, actually contains his signature in a final part of the last counterpoint, where the notes B-A-C-H (In German, B flat, A, C and B natural) are hidden. During his last illness, Bach had most of *The Art of Fugue* prepared for engraving, but his eyesight, always poor, had deteriorated so much that he sought an operation. Instead of helping him, the surgery ruined his previously excellent health and did nothing to improve his eyesight. A second operation was attempted in spite of the miserable success of the first, with results equally

dismal. Still he went on working in a darkened room until he suffered a stroke and died at age sixty-six, on July 28, 1750. His sons clumsily attempted to finish *The Art of Fugue*, and published it after his death, but not one copy sold until a preface by Friedrich Marpurg, one of the leading German music critics of the day, was added in 1752—even then, only thirty copies were sold in the following four years! It was a work too enigmatic for the general public to appreciate at that time, and even eminent musicians thought it too dry and abstract to be worth performing. The *Art of Fugue* was, in some ways, Bach's most profound work, an exhaustive attempt to explore the limits of the technical and creative strategies possible in the fugal form.



In addition to the great mass of his compositions, Bach left behind twenty children, continuing a direct Bach line that did not die out until 1845. Among his sons, Wilhelm Friedemann Bach, another musical genius; Philipp Emanuel Bach, Frederick the Great's pianist and composer; and Johann Christian Bach, a composer of operas and friend of Mozart's, stand out as prominent musicians in their own right. For nearly three quarters of a century, the main Bach was Philipp Emanuel; "Old Bach" was, if not entirely forgotten, at least summarily shelved. Even Philipp derisively dubbed his father "a big wig stuffed with learning." Styles of music were changing, turning more toward the "gallant style" of the sonata and opera, and Bach was neglected by musicians who could not rank the works of a predecessor as highly as their own. It was considered somewhat degrading for an artist to perform other composer's works, particularly those as profound and complex—and therefore outmoded—as Bach's. Even his religious compositions went unperformed; the German love for church music had largely passed with the growth of Pietism, which looked down on choral choirs and routine performances at church services.

Although Bach's works were largely ignored, they were not dead. In 1802, Johann Forkel, Bach's first biographer, was almost alone in his desire to "do justice to the sublime genius of the prince of musicians." A few worthy musicians rediscovered him from time to time and

benefited from studying his compositions, which were circulated very rarely. "Old Bach" strongly motivated Mozart's genius; in the 1780's, reviewing Bach's Motets at St. Thomas' School in Leipzig, Mozart declared that he had at last found something from which he could learn. And in the early 1800's, Beethoven, although he ranked Bach after Mozart and Handel, studied *The Well-Tempered Clavier* and the *Crucifixus* from the *B minor Mass*. His punning exclamation, arising from the German meaning of Bach (brook), is well known: "Not Bach but Ocean should be his name!"

However, it was not until 1829 that Mendelssohn rediscovered *St. Matthew Passion*. A hundred years after its first performance, Bach's masterpiece was heard once again, beginning the Bach revival that has blossomed ever since. The man who was never fully conscious of his own transcendent greatness, who functioned on the strength of his unconquerable nature and religious piety, had at last found his place as a turning point for all of music history. He is the capstone of the efforts of those who came before him, and the exemplar for those who came after. Albert Schweitzer, in his sweeping study of Bach's life and compositions, predicted that Bach's influence would "develop in a quite extraordinary way the sense of form of future generations," a forecast that is becoming a vigorous reality—although perhaps no one has managed to work hard enough to meet the challenge of Bach's example.



From The Great Composer Calendar by Bellerophon Books

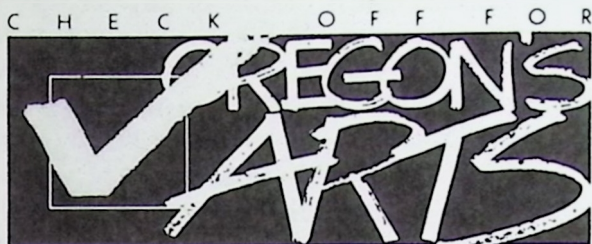
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*This month, KSOR will join the rest of the world in celebrating Bach. On First Concert and Siskiyou Music Hall, all featured works will be Bach's. On March twenty-first, Bach's birthday, specials will include concerts of Bach's organ music and violin concerti. Finally, at 6:30 p.m., members of the SOS music faculty will present a live concert broadcast of Bach's works.*

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Alice Daya is a graduating English major and editor of the West Wind Review, SOS's literary magazine.





## Check-Off Grant to KSOR

At a Sunday brunch meeting of the Oregon Arts Commission in Portland on January 27, 1985, the KSOR Listeners Guild received a \$6,000 grant award to assist in funding the relocation of KSOR's main transmitter. The grant was the largest award presented at the ceremony honoring the 33 grant recipients from around the state, and was one of three awards granted to public radio stations.

The \$6,000 grant to the KSOR Listeners Guild and the grants ranging from \$500 to \$5,000 awarded to 32 other arts organizations were funded through contributions by Oregon taxpayers who used the "check-off" option on 1983 Oregon income tax forms to instruct the State to send a few of their tax refund dollars to the Oregon Arts Commission to fund grants to help build and renovate arts facilities throughout the state.

Now entering its fourth year, the "Check-off for Oregon Arts" program has funded a wide variety of projects such as sound and lighting equipment, pianos, and gallery display panels—even a drycleaning machine for the Oregon Shakespearean Festival in Ashland. Counting this year's 33 recipients, a total of 65 arts organizations have benefitted from 73 grants awarded thus far in the fledgling "Check-off" program.

The KSOR Listeners Guild grant will be

used as a portion of the local funds required to match a \$109,000 grant received from the National Telecommunications and Information Agency to relocate KSOR's main transmitter from its present position on Mt. Baldy to a new location on King Mountain. The move must be completed by the end of September this year when KSOR's Mt. Baldy lease expires. The large and time-consuming project costs will total approximately \$145,000. The KSOR Listeners Guild must raise another \$15,000-\$18,000 this year to complete funding for the transmitter relocation project. The Oregon Arts Commission grant from the "Check-Off for Oregon's Arts" program was considered vital to the timely funding of the project.

Information about the "Check-off" program is available from the Oregon Arts Commission, 835 Summer Street NE, Salem, Oregon, 97301.

Inquiries about the KSOR King Mountain transmitter relocation project should be made to Ronald Kramer, KSOR Director of Broadcast Activities; Gina Ing, KSOR Director of Resource Development; or William Thorndike, Jr., President of the KSOR Listeners Guild. The project will also be discussed at the Annual Meeting of the KSOR Listeners Guild (see meeting notice on page 4 for time and location).

## PROGRAMS & SPECIALS AT A GLANCE

**J.S. Bach's 300th birthday anniversary** will be celebrated throughout March with his works featured on all *First Concert* and *Siskiyou Music Hall* programs.

**An all-Bach program** by organist Edgar Krapp performing from Bonn, Germany, will air Thursday, March 21 at 12:30 pm.

**The Capella Clementia**, led by Helmut Muller-Bruhl, will perform the complete violin concerti of J.S. Bach from the Bruhl Castle Festival near Cologne, Germany, on Thursday, March 21, at 2 pm.

**A Bach Birthday Concert** by the Southern Oregon State College music faculty and guests including Dr. Frances Madachy, piano; Ellison Glattly, baritone, with Dr. Glenn Matthews; Joseph Thompson guitar; Dr. Margaret Evans, organ; Phebe Kimball and Sherril Kannasto, flutes; and the Bard's Quintet (Dr. Marvin Belford, trumpet; Larry Hudson,

trumpet; Terri Henderson, bone; and Mike Knoke, drums) will perform at the Recital hall Thursday, March 21, at 8 pm.

**Folk Music live** fr radio party co-hosted by the Folk Music Club featuring Nelson, John Steffen and others, Sunday, March 24, at 8 pm.

**About Women** celebration Day and Women's History Month, hosted by Esther Nitzler, Sunday, March 24, at 9:45 am.

**Black Hollywood** producers, directors and actors, Tuesday, March 26, at 8 pm.

Sunday	Monday	Tuesday	Wednesday
7:00 Ante Meridian	6:00 Morning Edition	6:00 Morning Edition	6:00 Morning Edition
10:00 Music From Washington	7:00 Ante Meridian	7:00 Ante Meridian	7:00 Ante Meridian
12:00 Chicago Symphony	9:45 European Profiles	9:45 900 Seconds	9:45 About Women
2:00 First Take	10:00 First Concert	10:00 First Concert	10:00 First Concert
3:00 Detroit Symphony	12:00 KSOR News	12:00 KSOR News	12:00 KSOR News
5:00 All Things Considered	2:00 Philadelphia Orchestra	2:00 Cleveland Symphony	2:00 Tonawanda
6:00 TalkTalk	4:00 About Books and Writers	4:00 Horizons	3:00 A Night of Music
8:00 Just Plain Folk	4:30 Songs Jumping in My Mouth	4:30 Too Busy to Talk	4:00 Studied
10:00 Music From Hearts of Space	5:00 All Things Considered	5:00 All Things Considered	5:00 All Things Considered
11:00 Possible Musics	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall
	9:00 Hitchhiker's Guide	7:00 Musical Offering	7:00 Musical Offering
	9:30 Americans All	9:00 Lord of the Rings	9:00 Lord of the Rings
	10:00 Post Meridian (Jazz)	9:30 Fourth Tower of Inverness	9:30 Lord of the Rings
		10:00 Fanfare for the Warriors	10:00 Siskiyou Music Hall
		10:30 Post Meridian (Jazz)	11:00 Post Meridian (Jazz)



son, horn; Scott Taylor, trom-  
tuba). Live from the Music  
March 21, beginning at 7 pm.

**in Studio D** in a community  
by KSOR and the Ashland  
ing Irene Farrera, Mark  
and other special guests, on  
8 pm.

ates International Women's  
ory Week with a special program  
ng on Thursday, March 7,

**5 Years Later** with writers,  
actors discussing their future on  
h 5, at 4 pm.



*The late Hattie McDaniels with Vivian Leigh  
in Gone With The Wind,  
subject of March 5 Horizons program*

Wednesday	Thursday	Friday	Saturday
6:00 Morning Edition	6:00 Morning Edition	6:00 Morning Edition	7:00 Ante Meridian
7:00 Ante Meridian	7:00 Ante Meridian	7:00 Ante Meridian	9:45 Parents, Taxpayers and Schools
8:00 Women	9:45 Veneration Gap	9:45 BBC Report	10:00 Jazz Revisited
9:00 Concert	10:00 First Concert	10:00 First Concert	10:30 Micrologus
10:00 News	12:00 KSOR News	12:00 KSOR News	11:00 Metropolitan Opera
11:00 What at Globe Hall	2:00 Music From Europe	2:00 San Francisco Symphony	3:00 Pittsburgh Symphony
12:00 We to You	4:00 New Dimensions	4:00 Marian McPartland's Piano Jazz	5:00 All Things Considered
1:00 Terkel	5:00 All Things Considered	5:00 All Things Considered	6:00 Pickings
2:00 All Things Considered	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	6:30 Flea Market
3:00 You Hall	7:00 Santa Fe Chamber Music	8:00 New York Philharmonic	8:30 A Mixed Bag
4:00 Memory	9:00 Chautauqua!	10:00 American Jazz Radio Festival	10:30 The Blues
5:00 Music	9:30 New Letters On The Air	12:00 Post Meridian (Jazz)	
6:00 Radio	10:00 Jazz Album Preview		
7:00 Peter Day	10:45 Post Meridian (Jazz)		
8:00 On dial			
9:00 Meridian			

# SUNDAY

\* by date denotes composers birthdate

## 7:00 am Ante Meridian

Your companion in the early morning! Ante Meridian combines jazz with classical music, special features and the Arts Calendar.

## 10:00 am Music From Washington

Martin Goldsmith hosts this series of concerts from the John F. Kennedy Center for the Performing Arts in the nation's capital.

**Mar 3** A chamber ensemble with harpist Dotian Carter, flutist Basil Kyraou, and mezzo-soprano Joanna Skefas-Karvelas performs works by Manolis Kalomiris, including *A Few Little Words* and *Quartetto quasi una Fantasia*.

**Mar 10** Soprano Lucia Popp and pianist Irwin Gage perform songs by Franz Schubert, Arnold Schoenberg and Richard Strauss, including *Three Songs of Ophelia*.

**Mar 17** The Smithsonian String Quartet performs works by Haydn and Mozart, and Beethoven's Violin Sonata in A Major, Opus 30, No. 1.

**Mar 24** The Smithsonian String Quartet performs an all-Franz Schubert program, including the "Trout" Quintet in A Major, Opus 114.

## 12:00 n Chicago Symphony Orchestra

The nation's best orchestra in its 1985 season. *National underwriting by Amoco.*

**Mar 3** Sir Georg Solti conducts Schoenberg's Opera, *Moses and Aaron*.

**Mar 10** Daniel Barenboim conducts Beethoven's Symphony No. 6 in F, Op. 68 (Pastoral), Debussy's Prelude to Mallarmé's *The Afternoon of a Faun* and Scriabin's *Poem of Ecstasy* (Symphony No. 4), Op. 54.

**Mar 17** Piano soloist Zoltan Kocsis performs Boulez's *Notations I-IV* (American Premiere), Rachmaninoff's Rhapsody on a Theme of Paganini, Op. 43, and Mendelssohn's Symphony No. 4 in A, Op. 90 (Italian). Conducted by Claudio Abbado.

**Mar 24** Leonard Statkin conducts Bach/Respighi's Prelude and Fugue in D Major, BWV-532, Karlin's *Reflux* No. a 4 and Elgar's Symphony No. 2 in E-flat, Op. 63.

**Mar 31** James Levine conducts Mahler's Symphony No. 8 in E-flat ("Symphony of a Thousand")

## 2:00 pm First Take

An arts magazine spotlighting Southern Oregon and Northern California, produced by KSOR. Your host is Jan Weller.

## 3:00 pm Detroit Symphony Orchestra

**Mar 3** Soprano Sarah Reese performs works by Roussel, Verdi, Barber and Elgar. Conducted by Isaiah Jackson.

**Mar 10** Clarinetist Richard Stoltzman performs works by Tchaikovsky, Spohr and Walton. Conducted by David Atherton.

**Mar 17** Violinist Salvatore Accardo performs works by Haydn, Stravinsky, Ravel and Debussy. Conducted by David Atherton.

**Mar 24** Pianist Peter Frankl performs works by Mozart, Bartok, Debussy and de Falla. Conducted by Rafael Fruhbeck de Burgos.

**Mar 31** Pianist Brigitte Engerer performs works by Haydn, Saint-Saens and Sibelius. Conducted by Paavo Berglund.

## 5:00 pm All Things Considered

The weekend edition of National Public Radio's award-winning nightly news magazine.

## 6:00 pm TalkTalk

A live national call-in show hosted by Cincinnati ad agency president Jerry Galvin. *Callers and Galvin discuss fictional topics in this humorous and unique live program. Get ready to dial your phone and join in. The number to call is: 1-800-543-1075. National funding: Cincinnati Microwave.*

## 8:00 pm Just Plain Folk

Host John Steffen takes a look at International Folk Music.

**Mar 3** Friends of the Fiddler's Green

**Mar 10** Buttons and Bows

**Mar 17** Johnny and Phil Cunningham

**Mar 24** KSOR Community Radio Party.

We had so much fun during our Christmas live folk music party, we thought we'd do it again! Irene Farrera, Mark Nelson, and other special guests. Listen for details. Live KSOR's studio D.

**Mar 31** The Clancy Brothers

## 10:00 pm Music from the Hearts of Space

The best of contemporary space music with its antecedents: the adagios, the chorales, the quiet meditations from many world music traditions. All new shows featuring the latest releases. Hosts: Anna Turner and Stephen Hill.

## 11:00 pm Possible Musics

Host David Harrer previews a new recording each week, emphasizing "New Age" music, and the innovative experimental synthesizer music being produced in Europe and Japan. The records are usually imports or hard-to-find domestic releases.

## 2:00 am Sign-Off



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# MONDAY

\* by date denotes composers birthdate

## 6:00 am Morning Edition

Just like **All Things Considered**, this award-winning news magazine is a lively blend of news, features and commentary on national and world affairs.

## 7:00 am Ante Meridian

Classical music and jazz combined with features from **Morning Edition**, plus:

7:50 am, Community Calendar

9:15 am, Calendar of the Arts

Your weekday host is Jan Weller.

## 9:45 am European Profiles

## 10:00 am-2:00 pm First Concert

**Mar 4** BACH: Brandenburg Concerto No. 1

**Mar 11** BACH: Brandenburg Concerto No. 3

**Mar 18** BACH: Brandenburg Concerto No. 5

**Mar 25** BACH: Prelude and Fugue Nos. 7 & 8 from The Well-Tempered Clavier

## 12:00 n KSOR News

## 2:00 pm Philadelphia Orchestra

**Mar 4** Pianist Lydia Artyimiw performs

works by Villa Lobos, Handel, Chopin and Schuman. Conducted by William Smith.

**Mar 11** Pianist Jorge Bolet performs works by Gluck, Weber, Franck, Debussy and Kodaly. Conducted by Rafael Fruhbeck de Burgos.

**Mar 18** Violinist Pinchas Zukerman performs works by Salieri, Bach and Prokofieff. Conducted by Riccardo Muti.

**Mar 25** Rafael Fruhbeck de Burgos conducts the Singing City Choir in Schubert's Symphony No. 8 in B minor, "Unfinished" and Falla's Opera, *La vida breve* (**Concert version**). Directed by Elaine Brown.

## 4:00 pm About Books and Writers with Robert Cromie

Editor and journalist Robert Cromie talks with novelists, poets, playwrights and publishers in this weekly interview series dedicated to the world of writers and writing.

**Mar 4** **Ana Carrigan** talks about *Salvador Witness*, her book on the life and calling of Jean Donovan who, along with three nuns, was murdered in El Salvador.

**Mar 11** **Douglas Adams** on continuing the adventures of *Hitchhiker's* Arthur Dent in *So Long and Thanks for All The Fish*.



Doug Adams talks about Arthur Dent, Mar 11 at 4 pm



**Mar 18 John Wideman** on *Brothers and Keepers*, about his relationship with his brother.

**Mar 25 Alan Ryan** talks about *Quiet Neighbors*, his book about prosecution of Nazi war criminals in America.

**4:30 pm Songs Jumping In My Mouth.** Local broadcast funded by a grant from the Oregon Education Association

**Mar 4 Imaginary Creatures**

**Mar 11 Inventions**

**Mar 18 Marking Time**

**Mar 25 Sharing with Others/ Across Time - Past**

**5:00 pm All Things Considered**

Susan Stenberg and Noah Adams co-host this award-winning news magazine.

**6:30 pm Siskiyou Music Hall**

**Mar 4 BACH: Brandenburg Concerto No. 2**

**Mar 11 BACH: Brandenburg Concerto No. 4**

**Mar 18 BACH: Brandenburg Concerto No. 6**

**Mar 25 BACH: Toccato in D**

**9:00 pm Hitch-Hiker's Guide to the Galaxy** The most popular radio drama ever broadcast by the BBC returns to poke fun at contemporary social values and the science fiction genre. A 12-part series.

**Mar 4** Zaphod escapes from the Total Perspective Vortex and attempts to rescue his companions from the past.

**Mar 11** Arthur Dent and Zaphod manage to evade the Vogons in this satirical saga of an intergalactic power struggle.

**Mar 18** Landing on the planet of Brontitol, Arthur Dent encounters bird people who worship an ancient statue—of Dent himself.

**Mar 25** Arthur Dent discovers that an uncontrolled proliferation of shoe shops pushed the once-proud civilization of planet Brontitol into economic collapse.

**9:30 pm Americans All**

A 26-part series of dramas highlighting the lives of some of America's spirited and courageous individuals. Produced by Hinman Brown, creator of the CBS Radio Mystery Theater. Screen star Charlton Heston hosts.

**Mar 4 The Story of Charles Steinmetz**

The amazing contributions of this German immigrant who lit up America are portrayed in this portrait of General Electric's founder.

**Mar 11 The Story of Alexander Hamilton**

This portrayal of one of the country's most influential political theorists reveals his impact on the federal government's structure.

**Mar 18 The Story of Fiorollo La Guardia**

This program recalls the early days of "The Little White Flower," who later became one of New York City's most famous mayors.

**Mar 25 The Story of Clara Barton** This program portrays the life of America's most famous nurse, who cared for wounded Civil War soldiers and created the American Red Cross.

**10:00 pm Post Meridian**

An evening of jazz to complete the day. Call in your requests!

**2:00 am Sign-Off**

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# TUESDAY

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## 6:00 am Morning Edition

6:35 am Tips of Monetary Interest. Russ Dale, broker and investment counselor, explains the sometimes bewildering world of investing. This weekly commentary during Morning Edition will be of interest to the beginning and expert investor.

## 7:00 am Anto Meridian

7:50 am Community Calendar  
9:15 am Calendar of the Arts

## 9:45 am 900 Seconds

A public affairs program produced by KSOR. Hosted by Lars Svendsgaard.

Funds for broadcast provided by the Clark Cottage Bakery, Ashland.

## 10:00 am First Concert

Mar 5 BACH: Prelude and Fugue in B Minor

Mar 12 BACH: Anna Magdalena Notebook: Selections

Mar 19 BACH: Partita No. 1 in B-flat

Mar 26 BACH: Violin Concerto in E

## 12:00 n KSOR News

## 2:00 pm Cleveland Orchestra

Mar 5 Simon Rattle conducts Stravinsky's Symphonies of Wind Instruments, Schoenberg's Quartet No. 2 for Voice and Orchestra (Elise Ross, soprano) and Sibelius's Symphony No. 1 in E, Op. 39.

Mar 12 Christoph von Dohnanyi conducts Beethoven's Grosse Fugue in Bb, Op. 133 and Bruckner's Symphony No. 4 in Eb, "Romantic."

Mar 19 Christoph von Dohnanyi conducts Wuorinen's New Work, Ravel's Piano Concerto in G (Michel Beroff, piano) and Daphnis et Chloé, Suite No. 2 and Messiaen's Oiseaux Exotiques.

Mar 26 Christoph von Dohnanyi conducts Lutoslawski's Funeral Music, Mozart's Symphony No. 41 in C, K. 551, "Jupiter" and Tchaikovsky's Piano Concerto No. 1 in Bb, Op. 23 (Paul Schenly, piano).

## 4:00 pm Horizons

A documentary series which explores major issues and concerns of minorities, women, children, the elderly and other groups.

Mar 5 **Twenty-Five Years Later: Black Hollywood** Black writers, producers, directors and actors discuss their futures in the film industry.

Mar 12 **For The Love of Children** An

exploration of family violence in America and the child's role in society focuses on the causes and prevention of abuse and neglect.

Mar 19 **Meg Christian: Face The Music** Composer and singer Meg Christian, one of today's leading feminist musicians, reflects on her life and career.

Mar 26 **Troatlos: Right or Wrong** Rural residents in northern Wisconsin and Native American Chippewa discuss tensions over hunting and fishing rights.

*I'm Too Busy to Talk Now:*



Burl Ives on March 5

4:30 pm **I'm Too Busy To Talk Now: Conversations With American Artists Over 70** A series of 13 half-hour interviews that explore the relationship between aging and creativity.

Mar 5 **Burl Ives**, still America's number one balladeer at age 75, discusses his life, his music and the richness of his later years. He talks of three things that nourish him: humor, spirituality and sincerity.

Mar 12 **Rueben Nakian**, now 87 years old, continues to create huge images that reflect exuberance and joy. His life is his work, and his work has nourished his long and productive life. He talks of the frustrations and satisfactions of his youth and his later years.

Mar 19 **Alice Noel**, the late artist, at age 84, discusses the spirited, rebellious independence that sustained her during her life of emotional and financial stress. She talks of her determination to paint in spite of deteriorating health in her later years.

Mar 26 **Julius Epstein**, the 75-year-old screenwriter, talks about his early days in Hollywood, his big hit *Casablanca*, and his attitude toward his failures. He discusses the pressures on an older writer in a movie



industry that focuses on youth, and provides a vivid contrast between the way the world sees an older person and how that person feels inside.

**5:00 pm All Things Considered**

**6:30 pm Siskiyou Music Hall**

**Mar 5** BACH: Sonata for Cello and Harpsichord in G

**Mar 12** BACH: Concerto for Violin and Oboe in D Minor.

**Mar 19** BACH: Partita No. 4 in D.

**Mar 26** BACH: Concerto for Two Violins in D Minor.

**7:00 pm A Musical Offering: Authentic Instruments and Interpretations**

Performances and conversations with members of outstanding early music ensembles highlight this 13-part series.

**Mar 5 The London Early Music Group** performs works by several composers, including Monteverdi, Turini, and Frescobaldi.

**Mar 12 Lutenist Paul O'Dette** performs Scottish folk melodies and dances by Dowland, including "Queen Elizabeth's Galliard."

**Mar 19 A chamber ensemble**, including Judith Nelson, soprano; Michael Willens, viola da gamba; and Charles Sherman, harpsichord; offers works by Biber, Smelzer and Buxtehude.

**Mar 26** The Aston Magna ensemble performs Haydn's Baryton Trios 49, 50, and 96; and quartets by Mozart and Beethoven.

**9:00 pm The Lord of The Rings**

A 26-part adaptation of J.R.R. Tolkien's fantasy trilogy about the inhabitants of Middle Earth. Produced by the British Broadcasting Corporation with introductions by Tammy Grimes.

**Mar 5 The Battle of Pelennor Fields** King Theoden is killed in battle, and Denethor lights his own funeral pyre.

**Mar 12 The Houses of Healing** Aragorn sets out with Gandalf to face the Dark Lord before the gates of Mordor.

**Mar 19 Mount Doom** Gandalf and Aragorn battle with the forces of the Dark Lord while Frodo delivers the Ring to the Crack of Doom.

**Mar 26 The Return of the King** Aragorn is crowned King of Gondor, and the Fellowship, reunited once more, sets out for Isengard to assess Baruman's imprisonment.

**9:30 pm The Fourth Tower of Iwerness**

In this zany, fantasy-filled 13-part

adventure story the young hero, Jack Flanders encounters a strange cast of characters—including a seductive vampire and a dull-witted alchemist—who try to foil his attempts at finding the ghostly fourth spire.

**Mar 5 Tea With Lady Jowls** The madness continues when Jack and one of his aunt's guests, the dry-witted alchemist Dr. Mazoola, lay out dragon flypaper to try to capture the estate's resident dragon.

**Mar 12 Bye, Bye, Body** Jack attempts to uncover clues about the elusive fourth tower from Wham Bam Shazzam, the "punk" protégé of the Indian mystic, Chief Wampum.

**Mar 19 The Alpha Wave Intercom** Once Jack succeeds in tapping the power of his mind, he finds the entrance to the ghostly spire.

**Mar 26 Jack, Please Come Back** Entering the realm of the mystical fourth tower, Jack begins losing control of his senses.

**10:00 pm Fanfare for the Warriors**

A new four-part series from National Public Radio premiering in February, Black History Month, examines the impact on black jazz musicians of their military experiences from World War I through the Vietnam War. Highlighting the series are archival and recent recordings, as well as interviews with some of the musicians, their families, historians and military personnel.

**Feb 6 World War I** The first presentation explores the patriotic impulses that led established Black jazz artists, such as bandleaders James Reese Europe and Tim Bryan, to enlist in the armed forces, and the impact of their music on post-war Europe.

**Feb 13 World War II** Featured are "V-disc recordings" by Black musicians, like saxophonist Lester Young and trumpeter "Buck" Clayton, who recall the draft and segregation in the service.

**Feb 20 The Early '60's** Black musicians, including trumpeter/composer Olu Dara and saxophonist Hamiet Bluiett, and others examine integration of the military and opportunities for a musical education.

**Feb 27 The Shadow of Vietnam** Saxophonist Henry Threadgill, coronetist Butch Morris and trumpeter Baikida Carroll discuss the war experience and its influence on their music.

**10:30 pm Post Meridian**

Jazz selected for the late night.

**2:00 am Sign-Off**

# WEDNESDAY

\* by date denotes composers birthdate

**6:00 am Morning Edition**

**7:00 am Anto Morildlan**

**9:45 am About Women**

Your host is Esther Nitzberg

*Funds for local broadcast provided by Valley Chevrolet, Medford.*

**10:00 am First Concert**

**Mar 6** BACH: "Hunting" Cantata

**Mar 13** BACH: Motet: "Singet dem Herrn ein neues Lied".

**Mar 20** BACH: Sacred Songs from Schemelli's Songbook.

**Mar 27** BACH: Easter Oratorio.

**12:00 n KSOR News**

**2:00 pm Tonight at Carnegie Hall**

A 52-week series of recitals recorded at Carnegie Hall.

*National underwriting by AT&T.*

*Local broadcast funded with a grant from Citizens Financial Services, Medford.*

**Mar 6** Pianist Mischa Dichter performs Liszt's Sonata in B minor.

**Mar 13** The Art and Spirit of the Klezmer.

**Mar 20** Violinist Elmar Oliveira and Pianist Robert McDonald perform Suk's *Four Pieces, Op. 17* and Brahms' *Sonata No. 3 in D minor, Op. 108*.

**Mar 27** Pianist Martin Isepp and mezzo-soprano Dame Janet Baker perform works by Mahler, Morley, Monro, Milford, Ireland and Parry.

**3:00 pm A Note To You**

Roland Nadeau hosts this weekly exploration of a wide variety of composers' styles and musical formats.

**Mar 6 Three In Three: Dances by Chopin (part 2 of 3)** An exploration of three of Chopin's dance genres.

**Mar 13 Three In Three: Dances by Chopin** Nadeau concludes his exploration of Chopin's dance genres.

**Mar 20 Great Concertos: Bach's Concerto in C Minor For Two Harpsichords** Host Roland Nadeau compares two versions of Bach's famed concertos: one for two harpsichords, the other for violin, oboe and strings.

**Mar 27 Jazz and the Classics** Nadeau performs famous "classical" themes on the keyboard, each followed by Bob Winter's spontaneous jazz improvisations.

**4:00 Studs Terkel**

*Acquisition funded by Casa del Sol, Ashland*

Author, critic, folklorist and lecturer Terkel presents interviews, dramatic readings and sound tributes.

**Mar 6 Mike Royko** discusses his new book, *Like I Was Sayin'*.

**Mar 13 Lisel Mueller** talks about her translation of *The Selected Poems of Marie Luls Kaschultz*.

**Mar 20 Eleanor Langer** discusses her biography of Josephine Herbst, a unique woman of the Twenties.

**Mar 27 Tovero MacFadyen**, author of *Gaining Ground*, is Studs' guest.

**5:00 pm All Things Considered**

**6:30 pm Siskiyou Music Hall**

**Mar 6** BACH: "Coffee" Cantata

**Mar 13** BACH: Motet: "Furchte dich Nicht"

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- Mar 20** BACH: Chorale partita: "O Got, du frommer Gott"  
**Mar 27** BACH: St. John's Passion

**7:00 p.m.**

**Music Memory Feature**

Each week during the school year, Siskiyou Music Hall will play a special classical music selection for the listening and learning pleasure of elementary school students in the KSOR listening area. This is a cooperative effort of area music teachers and KSOR. Featured this month:

**Mar 6 Davidovsky: Synchronisms No. 6**

This concludes the series.

**Funds for local broadcast provided by  
 Tim Cusick, Realtor  
 Hampton Holmes Real Estate, Ashland**

**9:00 pm Vintage Radio**

Highlights of the best—and worst—of drama and entertainment in radio's "Golden Age."

**9:30 pm Lord Peter Wimsey**

The dapper detective finds himself investigating his own family in this eight-part dramatization of the Dorothy L. Sayers classic, *Clouds of Witness*.

**Mar 6 The Diamond Cat** Lord Peter searches for the owner of a lady's diamond trinket left at the scene of the crime.

**Mar 13 Mary Quite Contrary** Lady Mary Wimsey derails her brother's investigation when she confesses to the murder.

**Mar 20 The Morning After** Further

family complications arise when Lord Peter learns that his assailant could have become his brother-in-law.

**Mar 27 In A Fog** Lord Peter and his manservant Bunter find themselves unwelcome guests of the Grimethorpes after a harrowing incident on the moors.

**10:00 pm Sidran on Record**

Famed pianist-composer-singer Ben Sidran keeps track of dizzying new trends in the jazz world for this new 13-part series. Each program introduces new discs and features with artists and record producers.

**Mar 6 Charlie Rouse**, who performed with Thelonious Monk for 10 years, discusses the legendary composer's music with host Ben Sidran.

**Mar 13 Art Blakey** talks about carrying on the jazz tradition and about his latest record, "New York Scene," as well as the classic re-issue, "A Night in Tunisia."

**Mar 20 New Orleans pianist Dr. John** shows host Ben Sidran what the "Second Line" feel is all about, demonstrating the merging of musical idioms that comprise the New Orleans style.

**Mar 27 Producer Michael Cuscuma**, who has been responsible for re-issuing hundreds of classic jazz records, opens his extensive collection to host Ben Sidran and plays previously unavailable tracks from various masters.

**11:00 pm Post Meridian**

More jazz for the night time.

**2:00 am Sign-Off**

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# THURSDAY

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**6:00 am Morning Edition**

**7:00 am Anto Meridian**

**9:45 am Veneration Gap**

Senior citizens' news, views, and events are the focus of this series, produced by KSOR. Host: Marjorie McCormick.

*Funding for broadcast is provided by Royal Oak Retirement Residence, Medford*

**10:00 am First Concert**

**Mar 7** BACH: Sonata in C Minor for Violin and Harpsichord

**Mar 14** BACH: Suite for Flute and Strings in B Minor

**Mar 21** BACH: Mass in D Minor

**Mar 28** BACH: Organ Concerto No. 3 in C

**12:00 n KSOR News**

## **Bach Birthday Specials March 21**

**12:30 pm** From Bonn, Radio Deutsche Welle presents a concert of organ music performed by Edgar Krapp. On the program are the Fantasy and Fugue in G Minor, BWV 542; Six Schubler Chorales, BWV 654-659; Prelude and Fugue in G, BWV 541; the Trio Sonata in G, BWV 530; and the Passacaglia in C Minor, BWV 582.

**2:00 pm** From the Bruhl Castle Festival near Cologne, the Capella Clementina, led by Helmut Muller-Bruhl, performs a concert of the complete violin concerti of J.S. Bach. Violin soloists are Rainer Kussmaul, Michael Daut, and Werner Erhardt.

**7:00 pm** KSOR will present a live concert broadcast from the SOSOC Recital hall. Members of the SOSOC Music faculty will perform an all-Bach concert, including works for piano, organ, brass quintet, guitar, voice and chamber ensemble.

Due to the live nature of this event, *Chautauqua* and *New Letters on the Air* may be pre-empted.

**2:00 pm Music from Europe**

A series of performances by great European orchestras. This month's programs are from the Berlin Philharmonic Festival.

*Funds for local broadcast provided by Auto Martin, Ltd., Grants Pass*

**Mar 7 Orchestro National De Franco**

Lorin Maazel conducts Debussy's *Prelude To The Afternoon of a Fawn*.

Prokofiev's Second Violin Concerto with soloist Salvatore Accardo, and Stravinsky's complete ballet music *Petrouchka*.

**Mar 14 Pavel Kogan** conducts the Finnish Radio Symphony Orchestra in works by Glinka and Petrov, as well as Prokofiev's Sixth Symphony, and Esa-Pekka Salonen leads the orchestra in Kalevi Aho's Cello Concerto with soloist Erkki Rautio.

**Mar 21** Pre-empted by Bach Special

**Mar 28 The Austrian Radio Symphony Orchestra** is conducted by the three winners of the Hans Swarowsky Conductors Competition. Zbigniew Graca conducts the Symphony No. 38 in D, K. 504 ("Prague") by Mozart; Ken Takaseki conducts Three Fragments from *Wozzeck*, Op. 7 by Alban Berg; and Carlos Kalmar conducts the Symphony No. 4 in B, Op. 60, by Beethoven.

**4:00 pm New Dimonsions**

New Dimensions tracks and explores the myriad ways in which human society is changing. It features probing interviews with leading figures in health, education, science, psychology, religion, the arts and humanities. *Program acquisition funded by the Golden Mean Bookstore of Ashland.*

*Local transmission funded by grants from: Doctors Marc Heller and John Kalb of the Siskiyou Chiropractic Siskiyou Clinic, Ashland; Dr. John Hurd, Hurd Chiropractic Center, Klamath Falls; and by The Websters, Spinners and Weavers of Guana-juato Way, Ashland.*

**Mar 7 Recreating Personal Reality with Paul and Sylvie Crockett.** How we perceive and experience the nature of reality is the focus of this dialogue. Seeing through the illusions we create about how life works; recovering one's true identity; recreating personal reality in positive ways; unlocking old patterns and transforming them; understanding the rules of reality; how to live freely and fully and a whole lot more are covered by the Crocketts, whose life of voluntary simplicity in the Nevada desert personifies their original approach to the life of spirit. If you're interested in some fresh perspectives on manifesting creative change in your life and the discovery of true security in life, then listen to what the Crocketts have to say.



**Mar 14 Beyond Power with Andrew Bard Schmookler.** An original and penetrating analysis of the evolution of power in society, one which clearly challenges us to perceive power and human aggression in a new light, posing profound questions for human survival. Must listening for anyone interested in the possibility of peace. Schmookler is the author of *The Parable of the Tribes: The Problem of Power In Social Evolution*.

**Mar 21 Awakening to Change with Walter Truett Anderson.** After three decades of change, new and significant currents of thought are emerging which will impact the evolution of American culture for decades to come. Anderson provides insight and perspective on these contemporary visions, which include the integration of biology with politics, i.e., biopolitics, the re-creation of liberalism, the historical context of the human potential movement, the relevance of spiritual growth to political realities and more. Anderson is the author of *The Upstart Spring: Esalen and the American Awakening* (Addison-Wesley 1983) and the editor of *Rethinking Liberalism*.

**Mar 28 Zen Ethics with Robert Aitken Roshi.** How do we maintain personal integrity and grow spiritually in times of confusion and chaos? The answer to this question serves as the basis for an enlightening dialogue with an American Roshi. Cutting through the materialism of contemporary society, Aitken Roshi speaks of ways to live with clarity and compassion. Contrary to the monastic tradition of giving up the world, he suggests that we can be active in the world while holding true to one's own principles without compromise. Bringing the depth of the meditative experience to the challenges of everyday existence underscores this penetrating and relevant conversation. Aitken Roshi is the author of *Taking the Path of Zen* and *The Mind of Clover*.

**5:00 pm All Things Considered**

**6:30 pm Siskiyou Music Hall**

**Mar 7** BACH: Sonata in F Minor for Violin and Harpsichord

**Mar 14** BACH: Harpsichord Concerto in D

**Mar 21** BACH: Concerto for Violin and Oboe in C Minor

**Mar 28** BACH: "French" Suite in E-flat

**7:00 pm Santa Fe Chamber Music Festival**

A 13-part series from the Twelfth Annual Festival. On-location sound portraits of Santa Fe's artistic and cultural life are blended with world-class performances ranging from chamber ensemble classics to the world premiere of an electronic tour-de-force.

**Mar 7** Violinist Daniel Phillips, pianist Peter Frankl, and violist Geraldine Walther are among the artists performing works by Haydn, Faure, Hindemith and Dvorak.

**Mar 14** Pianist Ursula Oppens, flutist Marya Martin and baritone Alan Titus are among the musicians performing works by Schubert, Franck and Mendelssohn.

**Mar 21** Pre-empted by Bach special.

**Mar 28** Pianist Alicia Schachter, violinist Nicholas Mann and cellist Marcy Rosen are among the musicians heard in works by Bach, Mozart, Copland and Schubert.

**9:00 pm Chautauqual**

Barry Kraft and Shirley Patton of the Oregon Shakespearean Festival, and SOSC Professor Erland Anderson host. Each creates an excursion into the literary arts with known and not-so-well-known authors.



*Shirley Patton on Chautauqual at 9 pm*

**9:30 pm New Letters on the Air**

Produced at the University of Missouri, Kansas City, by New Letters Magazine, the program hosts talk with poets, artists, and writers, with readings of their works.

**Program guests to be announced.**

**10:00 pm Jazz Album Preview**

Showcasing some of the best and latest jazz.

**10:45 pm Post Meridian**

Jazz selected for a goodnight.

**2:00 am Sign-Off**

# FRIDAY

\* by date denotes composers birthdate

**6:00 am Morning Edition**

**7:00 am Ante Meridian**

**9:45 am BBC Report**

**10:00 am First Concert**

**Mar 1** BACH: Concerto for Two Harpsichords and Strings in C

**Mar 8** BACH: Concerto for Flute, Violin and Harpsichord in A Minor

**Mar 15** BACH: Selected Two-part Inventions

**Mar 22** BACH: Overture No. 2 in B Minor

**Mar 29** BACH: Guitar Suite in D

**12:00 n KSOR News**

**2:00 pm San Francisco Symphony**

**Mar 1** Peter Schneider conducts Mozart's Six German Dances, D. 571; Three Contradances, K. 534, 535, 587; Piano Concerto in B flat, K. 450 (Imogen Cooper, piano); Violin Concerto in B flat, K. 207 (Daniel Kobialka, violin); and Symphony No. 38, K. 504 "Prague."

**Mar 8** Edo de Waart conducts Bach's Sinfonia to Contata No. 174, and Stravinsky's "Movements for Piano and Orchestra," "Capriccio for Piano and Orchestra" and "Don Quixote" (Peter Serkin, piano; Michael Grebanier, cello).

**Mar 15** Eduardo Mata conducts Schubert's Overture to "Rosamunde," Bernstein's "Halil" Nocturne for Solo Flute, String Orchestra and Percussion (Jean-Pierre Rampal, flute), Slomitz's Flute Concerto in G, and Copland's Symphony No. 3.

**Mar 22** Antal Dorati conducts Bach's Concerto for Oboe and Violin in D minor, Reich's Variations for Orchestra and Beethoven's Mass in C.

**4:00 pm Marian McPartland's Piano Jazz**

Hosted by Marian McPartland, this series of hour-long programs encompasses the full range of jazz piano. Each week features McPartland in performance and conversation with famous guest artists who discuss their careers and the subtle nuances of jazz.

*Local broadcast made possible by Jackson County Federal Savings & Loan.*

**Mar 1** Young virtuoso Valerie Capers solos in "Lush Life" and "Send in the Clowns," and duets with McPartland in "Doodlin" and "Jitterbug Waltz."

**Mar 8** Europe's Adam Makovicz demonstrates his dazzling technique in solos of "Who Cares" and "You Do Something To Me," and duets with McPartland in "Just Friends" and "A Child is Born."

**Mar 15** Acclaimed musician Dorothy Donegan applies her energetic style to "Darn That Dream" and "Stormy Weather," and teams up with McPartland for "Lullaby of Birdland."

**Mar 22** British-born Derek Smith displays his virtuosity in "Autumn Leaves" and "Dream Dancing," then joins McPartland for "How About You."

**Mar 29** Richie Beirach, one of the new breed of jazz-virtuosos, solos in his own "Elm" and "Pendulum," and then joins McPartland

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**Welcome Wagon**  
INTERNATIONAL INC.



for "All Blues" and "Softly."

**5:00 pm All Things Considered**

**6:30 pm Siskiyou Music Hall**

**Mar 1** BACH: Goldberg Variations 1-15

**Mar 8** BACH: Concerto for Oboe, Strings and Continuo in A

**Mar 15** BACH: Toccata and Fugue in D Minor

**Mar 22** BACH: Cello Suite in C Minor

**Mar 19** BACH: Sonata in E for Violin and Harpsichord

**8:00 pm New York Philharmonic**

**Mar 1** Zubin Mehta conducts Brahms' Piano Concerto No. 1 in D, Op. 15 and Piano Concerto No. 2 in B-flat, Op. 83. Daniel Barenboim, Piano.

**Mar 8** Myung-Whun Chung performs Mozart's Symphony No. 28, in C, K. 200; Dvorak's Violin Concerto in A, Op. 53 (Kyung-Wha Chung, Violin); and Prokofiev's Symphony No. 6 in E-flat.

**Mar 15** Myung-Whun Chung conducts Bartok's *Dance Suite*; Chopin's Piano Concerto No. 2 in F, Op. 21 (Emanuel Ax, Piano); and Dvorak's Symphony No. 3, E flat, Op. 10.

**Mar 22** Zubin Mehta conducts Elliot Carter's Symphony for Three Orchestras in honor of the composer's 75th birthday; Ravel's *Tzigane* for Violin and Orchestra; Chausson's *Poeme* for Violin and Orchestra, Op. 25 and Saint-Saens' Introduction and Rondo Capriccioso, Op. 28 (Ivry Gitlis, Violin).

**Mar 29** Zubin Mehta conducts Wolf's *Italian Serenade*; George Rochberg's Oboe Concerto (World Premiere) Joseph Robinson, Oboe; and Beethoven's Symphony No. 7 in A, Op. 92.

**10:00 pm American Jazz Radio Festival**

The finest jazz performed in night clubs, festivals and concert halls from coast to coast is featured in this two-hour weekly series.

**Mar 1** Pianist/vocalist Shirley Horn, joins her trio for some original interpretations of jazz standards and popular songs.

**Mar 8** Tenor saxophonist Pharoah Sanders performs at Sweet Basil's in New York City, along with pianist William Henderson, bassist Jamil Nasser, and drummer Greg Bandy.

**Mar 15** Art Blakey and Jazz Messengers perform, as well as tenor saxophonist Jean Toussaint, alto saxophonist Donald Harrison, pianist Johnny O'Neal, and trumpeter Terence Blanchard.

**Mar 22** The Richard Davis Quintet, including trumpeter Jon Faddisand, and pianist Kenny Barron, is featured in a concert from Sweet Basil's in New York City.

**Mar 29** The Eddie Harris Quartet, including Harris on tenor sax, perform, with pianist Ron Schneiderman, bassist Lyle Atkinson, and drummer Curtis Boyd.

**12:00 m Post Meridian**

Jazz to end the week.

**2:00 am Sign-Off**



**If you heard it on:**

Ante Meridian  
First Concert  
Siskiyou Music Hall  
Post Meridian (Jazz)  
Possible Musics  
The Blues

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**HOME AT LAST RECORDS**

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# SATURDAY

**7:00 am** **Anto Morildian**

**9:45 am** **Parents, Taxpayers and Schools**  
Dwight Roper is your host.

**10:00 am** **Jazz Revisited**

Host Hazen Schumacher takes us on a tour through the world of vintage jazz, with background and commentary on America's rich jazz heritage.

*Funding for local broadcast is provided by Gregory Lumber Resources, Glendale.*

**Mar 2** **Tommy Dorsey's First Year**

Early recordings by Tommy Dorsey's band just after he left his brother, Jimmy.

**Mar 9** **Alternate Takes** Two versions recorded the same day, including Earl Hines' "Boogie Woogie on the St. Louis Blues."

**Mar 16** **Swingin' the Oldies** Old Tunes as played by Bob Crosby, Benny Goodman, Don Redman and others.

**Mar 23** **V Discs** Recordings by Frank Sinatra, Claude Thornhill and others on WW II U.S. Government Table.

**Mar 30** **From Henderson to Goodman** Fletcher Henderson arrangements of the same tune for his own band and then for Goodman's.

**10:30 am** **Micrologus**

Host Dr. Ross Duffin explores the world of early music before 1750. Dr. Duffin is joined frequently by distinguished musicians.

**11:00 am** **Metropolitan Opera**

The 45th season of great performances live from New York.

*National funding by Texaco, Inc.*

**Mar 2** **Early curtain at 10:00 am:**

**Manon Lescaut** by Verdi. Conducted by Nello Santi and featuring Adriana Maliponte, Vasile Moldoveanu, Lenus Carlson and Ara Berberian. **Ends 1:30 pm.**

**Mar 9** **Ernani** by Verdi. Conducted by Thomas Fulton and featuring Montserrat Caballe, Ermanno Mauro, Pablo Elvira, and Paul Plishka. **Ends 2:05 pm.**

**Mar 16** **Early curtain at 9:30 am: Die Molstersinger von Nurnberg** by Wagner. Conducted by James Levine and featuring Mari Anne Haeggander, Heribert Steinbach, David Rendall, Franz Ferdinand Nentwig, Dieter Weller, Gwynne Howell, Diane Kesling, and Richard J. Clark. **Ends at 2:45 pm.**

**Mar 23** **Porgy and Bess** by Gershwin (New Production). Conducted by James Levine and featuring Roberto Alexander, Marvis

Martin, Florence Quivar, Barbara Conrad, Simon Estes, Charles Williams, Gregg Baker and David Arnold. **Ends 2:15 pm.**

**Mar 30** **Tosca** by Puccini (New Production). Conducted by Giuseppe Sinopoli and featuring Hildegard Behrens, Placido Domingo, Cornell MacNeil and Italo Tajo. **Ends 2:00 pm.**

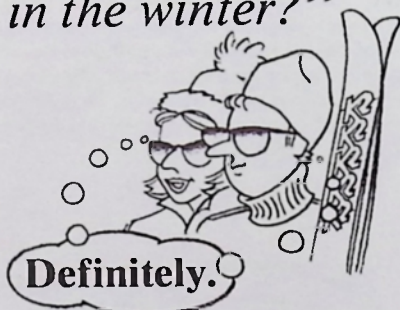
**3:00 pm** **Pittsburgh Symphony Orchestra**

Twenty-six concerts led by Andre Previn during the 1983-84 season (before he moved to the Los Angeles Philharmonic), and a stellar roster of guest conductors. Lively intermission highlights on the orchestra, artists, and featured works.

**Mar 2** Andre Previn conducts Shostakovich's First Cello Concerto with soloist Yo-Yo Ma, Rimsky-Korsakov's "Tsar Sultan" March, and Mussorgsky's "Pictures at an Exhibition."

**Mar 9** Andre Previn conducts Beethoven's Symphony No. 6, the "Pastoral"; and the world premiere of Rosza's Viola Concerto with soloist Pinchas Zukerman.

*"Ashland...  
in the winter?"*

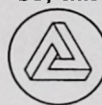


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**Box 220**

**Ashland, Oregon 97520**

**(503) 482-2897**





**Mar 16** Andre Previn conducts Gershwin's "An American in Paris," Harris' Third Symphony, as well as Copland's "Appalachian Spring" Suite and Clarinet Concerto with soloist Richard Stoltzman.

**Mar 23** Andre Previn conducts works by Raymond Premur, William Schuman and Aaron Copland, as well as George Gershwin's "Rhapsody in Blue."

**Mar 30** Andre Previn leads the world premiere of Harbison's "Ulysses' Bow," Copland's "El Salon Mexico," and, from the keyboard, conducts Gershwin's Piano Concerto in F Major.

#### **5:00 pm All Things Considered**

"The news doesn't stop on weekends!" Neither does National Public Radio's award-winning news department.

#### **6:00 pm Pickings**

Performances by local musicians playing a variety of music, including jazz, folk and bluegrass. Hosted by John Steffen.

#### **6:30 pm Flea Market**

Hosted by folk artists Art Thieme and Larry Rand, this program captures musical folk traditions throughout America—from ragtime instrumentalists to rollicking bluegrass. It features well-known musicians along with some of the country's best regional performers.

**Mar 2** The renowned Celtic group, Boys of the Lough, are featured with folksinger Si Kahn, whose songs capture rhythms of the South.

**Mar 9** Folksinger-humorist Larry Rand hosts a program featuring identical twin singers Gemini, the Brew Country Rounders, folksinger John O'Connor, and the trio of Phil Cooper, Margaret Nelson and Paul Goles.

**Mar 16** The rollicking Cajun/Creole/blues style music of Queen Ida and the Bon Temps Zydeco Band.

**Mar 23** This program features music to celebrate St. Patrick's Day.

**Mar 30** Folksinger-humorist Jerry Rand welcomes champion banjo player Cathy Fink, who yodels and performs folk songs, swing and fiddle tunes, then appears with singer Marcy Marker.

#### **8:30 pm A Mixed Bag**

Produced by KSOR alumnus Bill Munger, now at KCMA in Tulsa, Oklahoma, the program features a weekly topical mix of music and comedy.

#### **10:30 pm The Blues**

Your host is Lars Svendsgaard.

#### **2:00 am Sign-Off**

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- Legendary homemade desserts

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(until June)



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Talent, Oregon / 535-2575

## Dust

Old houses have the most

It ticks out of the walls  
like seconds

\*

Arrogant tourists, attracting  
only their own  
kind

Speaking loudly in corners  
under tables, beds

Whichever way the wind  
happens to blow

\*

It's not the rest of the world we track in

It's us

When the heater is on

When we rub  
moving from room to room  
this simple air up  
against  
this simple, worn-out, top layer of wall

\*

The one who cleans, knows;

it's what

you could order your life  
around:

getting dressed to eat breakfast  
for strength to finish the cleaning in time to shop  
for clothes to wear to work to earn money  
for food to eat  
for strength to wash the dishes  
to wash the clothes to wear to bed to get enough rest  
to get the cleaning done

\*



Ah, to clean and pretend it was nothing

Ah, in their house  
to let them pretend it was nothing

Ah, to pretend to each other  
you aren't  
pretending at all

\*

Facing it:

"What did you do today?"

Nothing

"What can you show for it?"

Absence

\*

Days I was in school  
Mother cleaning everything we didn't  
do Saturdays:

shelves where clean  
dishes went, insides of windows I never  
saw anyone touch

light bulbs on ceilings, tops  
of doorframes, windowframes, curtain rods  
backs of every last picture on the wall

\*

Dust wouldn't be  
dust forever

It mixes with something when no one  
not even TV is looking

---

Typewritten, double-spaced manuscripts, accompanied by a biographical note and a stamped self-addressed envelope, should be sent to Vince & Patty Wixon, c/o KSOR GUIDE, 1250 Siskiyou Blvd., Ashland, OR. Please allow two to four weeks for reply.

We encourage local authors to submit original prose and poetry for publication in the GUIDE. We ask that you submit no more than four poems at one time, with no poem longer than 100 lines, and prose of up to 1,500 words. Prose can be fiction, anecdotal or personal experience.

KSOR GUIDE/MAR 1985/41

Indiscriminate as sin  
it clings  
greaselike  
to cracks between baseboard  
and floor, to bathroom walls, kitchen walls

doors of cupboards, ceilings, cracks  
around door knobs, stove knobs, faucets, chrome the length  
of the sink, of the stove, of the edge  
of anger

The sponge of our knowledge useless against it

Mother, years it took me to guess  
you knew all this

Your Saturday helper dusting her  
own room, living room, dining room, den

All this she hadn't expected  
to notice  
to care about

Ever

\*

It ticks out of the walls  
like lives  
before us

The walls won't  
hold them  
any more.

**-Ingrid Wendt**



## After the Storm

Outside on this balcony brown  
and white thick as spilled

jellybeans these  
pinecones too young to spread

seed these pellets of hail  
crops could have used as rain

this litter of broken promises  
frantic inside of this sliding glass door

a lone moth longs  
to join.

-Ingrid Wendt

## Ponderosa Pine, D.H. Lawrence Ranch for Georgia O'Keefe (b. 1887)

Confident in the rightness  
of solitude, this tree  
dares to be big as the sky  
and it is

fifty-three years  
after you painted it, still  
firm as courage  
singing the darkness to sleep.

-Ingrid Wendt

**Ingrid Wendt**, visiting writer at Ashland Junior High School for a week in January, also recently read from her poetry on KSOR's *Cbautaugual*. She is co-editor of *In Her Own Image: Women Working In The Arts* (The Feminist Press/McGraw-Hill Book Co, 1980), an anthology of visual and

literary works by and about women artists and authors. "Dust" appears in her book of poetry, *Moving The House* (BOA Editions, 1980).

Wendt, the 1980 winner of the D.H. Lawrence Award, lives in Eugene. Her poetry has previously appeared in the *KSOR Guide*.

# ARTS EVENTS

For more information about arts events, listen to the KSOR Calendar of the Arts broadcast weekdays at 9:15 am and Noon

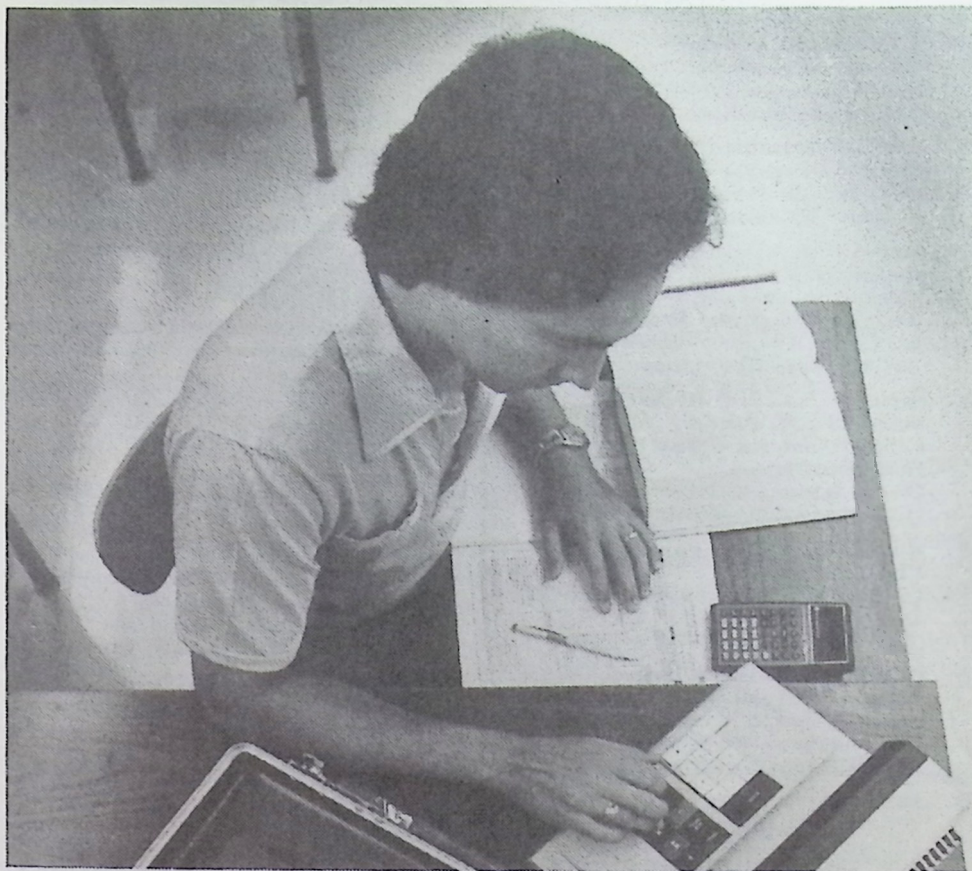
- 1 **Film: Devil's Wanton:** (early Bergman)  
Sponsored by Klamath Arts Council  
7:30 pm Auditorium of  
Oregon Institute of Technology  
(503) 882-6321 Klamath Falls
- 1 **Film Series: Days of Heaven**  
8 pm Harbor Hall  
Second St., Old Town  
(503) 347-9712 Bandon
- 1 **thru 2 Exhibit: Win Stampfer,**  
**watercolors & sculpture; Annabelle**  
**Stein, soft sculpture & textiles**  
Grants Pass Museum of Art  
Riverside Park, 12-4 pm Tues-Sat  
(503) 479-3290 Grants Pass
- 1 **2, 8, 9, 15, 22, 23 Dinner Theatre**  
**Goodbye Charlie**  
by Medford Civic Theatre  
7 pm, cocktails/dinner;  
8 pm, curtain at Nendel's  
Biddle Road & Crater Lake Hwy.  
(503) 772-6964 Medford
- 1 **thru 6 Exhibit: Prints by**  
**Elaine Chandler, Jayne Cookson,**  
**Libby Unthank, Jack McLarty**  
Rogue Gallery, 8th & Barlett  
(503) 772-8118 Medford
- 1 **thru 7 Functional Crafts Invitational**  
Opening Reception: Mar 1, 5-7 pm;  
Coos Art Museum, 235 Anderson Ave.  
Hours Tues-Sun, noon-4 pm  
(503) 267-3901 Coos Bay
- 1 **thru 9 Exhibit: Textiles,**  
**"Westward Went the Women,"**  
Sponsored by Southern Oregon  
Historical Society,  
U. S. Hotel Ballroom. Call for hours  
(503) 899-1847 Jacksonville
- 1 **thru 9 Exhibit: Ethnic Textiles**  
highlighting weaving and dyeing skills  
developed by other cultures.  
The Websters, 10 Guanajuato Way,  
by the creek. Mon-Sat, 10 am-6pm  
(503) 482-9801 Ashland
- 1 **thru 20 Exhibit: Watercolor**  
**Society of Oregon**  
Hanson Howard Galleries,  
505 Siskiyou Blvd.  
Thurs-Sat 10 am-6pm & by appointment  
(503) 488-2562 Ashland
- 1 **thru 20 Exhibit: John Mancini,**  
**paintings; Michael Kelley, drawings,**  
winners from Fifth Annual Juried Art Show  
Fine Arts Gallery  
Umpqua Community College  
(503) 440-4600 x601 Roseburg
- 1 **28 Exhibit: Billie Miracle**  
black & white fantasies on paper  
Botticelli Gallery, 311 B Street  
Hours: Mon-Sat 12-6 pm  
(503) 488-0411 Ashland
- 1 **thru 31 All Member Show**  
230 Second Street Gallery, Old Town,  
10 am-5:30 pm daily  
(503) 347-4133 Bandon
- 1 **thru 31 Exhibit: Donna Goss, oils;**  
**Joanne Lorene Ruoff, photography**  
Reception: Mar 1, 6-8 pm  
Pacific Folk and Fine Arts Gallery.  
Winter: 11 am-5 pm Wed-Sun  
Jackson St. & Highway 101  
(503) 332-2512 Port Orford
- 1 **thru 31 Plays: King Lear;**  
**Light up the Sky; Strange Snow;**  
**and Trelawny of the "Wells"**  
Oregon Shakespearean Festival  
(503) 482-4331 Ashland
- 1 **thru 31 Exhibit: Portraits by**  
**Linn Ball.** Reception: Mar 1, 7-9 pm  
Umpqua Valley Arts Center  
1624 W. Harvard Blvd.  
(503) 672-2532 Roseburg
- 2 **Concert by the Lake**  
Coos Chamber Orchestra & guest artists  
8 pm, Empire Hall,  
Southwestern Oregon Community College  
(503) 888-2525 Coos Bay
- 2 **Community Concert: Texas Boys**  
**Choir.** 8 pm Hedrick Jr. High  
1501 East Jackson  
(503) 773-5992 Medford
- 2 **Music Festival: High School Solos**  
and Ensembles. 9 am-3 pm  
Jacoby Auditorium & Fine Arts Building  
Umpqua Community College  
(503) 440-4600 Roseburg
- 2 **Concert: Hardtimes Bluegrass**  
7:30 pm, Auditorium  
Oregon Institute of Technology  
(503) 882-6321 x431 Klamath Falls
- 2 **and 16 Workshop: Marketing for**  
**the Visual Artist by Oregon Arts**  
**Commissioner Judy Howard**  
9-2:30 pm, SOS Mary Phipps Center  
Preregistration required. Call or write  
46 N. Front Street  
(503) 779-0312 Medford
- 3 **thru 10 Exhibit: From Home to**  
**Gallery for Women's History Week,**  
College of the Siskiyous  
800 College Avenue  
(916) 938-4462



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# SCHOOL OF BUSINESS

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## BUSINESS AS USUAL

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## SOUTHERN OREGON STATE COLLEGE

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- 4 Film: **Louder Than Our Words**  
Free. Women Studies Forum, sponsor.  
4 pm, Ed/Psych Bldg., Rm 150  
Southern Oregon State College  
(503) 482-6261 **Ashland**
- 4 thru 15 Exhibit: **Tammy Jaynes and Cindy Gragert**  
Stevenson Union Gallery  
Southern Oregon State College  
Thurs 8 am-9 pm; Fri 8-6  
(503) 482-6465 **Ashland**
- 5 thru 23 Exhibit: **Australian Print-makers.** Grants Pass Museum of Art  
Riverside Park, Hrs: 12-4 pm Tues-Sat  
(503) 479-3290 **Grants Pass**
- 5 thru 30 Exhibit: **Ellis Watkins, Sculpture** plus Guild Artists  
Mon-Sat, 10 am-5 pm  
Westcoast Professional Artists Guild  
800 Chetco Avenue  
(503) 469-4413 **Brookings**
- 5 thru 30 Exhibit: **Richard Schmerbach, Pottery**  
College Union Art Gallery  
Hours: Mon-Fri 8-5  
Oregon Institute of Technology  
(503) 882-6321 **Klamath Falls**
- 5 thru 30 Exhibit: **Paintings by Charles Chapin**  
On The Wall Gallery, 217 E. Main St.  
Tues-Fri 9-6; Sat 10-4  
(503) 773-1012 **Medford**
- 6 Slide-tape Show: **"Oregon Pioneer-Abigail Scott Duniway"**  
presented by Kay Sweetland Bower  
Noon luncheon, Reservations:  
(503) 779-6971 **Medford**
- 6 Jury Day Accepting fiber art work  
10 am-6 pm. The Websters  
10 Guanajuato Way, by the creek  
(503) 482-9801 **Ashland**
- 6 Concert: **"Women Sharing" Open mike for music, poetry, theatre.**  
Performers' info: 770-5111  
8 pm, Jazmins, 180 C St.  
(503) 488-0883 **Ashland**
- 6 Film: **Women as Healers**  
Free, sponsored by Oregon Nurses Assn.  
7 pm, Ashland Community Hospital  
(503) 488-1616 **Ashland**
- 7 Film: **Unton Maids** and talk by  
Dr. Florence Schneider  
7-9 pm, Womens Center  
1077 Ashland St.  
Southern Oregon State College  
(503) 488-6261 **Ashland**
- 7 thru 10 Opera Theatre: **Menotti's The Old Man and the Thief**  
8 pm, Thurs, Fri, Sat; 3 pm Sun  
Dorothy Stolp Theatre  
Southern Oregon State College  
(503) 482-6348 **Ashland**
- 7 thru 30 Exhibit: **Windborne: Paper in Motion** featuring Kathleen Rowley and Robin Anderson  
Rogue Gallery, 8th & Bartlett  
(503) 772-8118 **Medford**
- 8 Film Series: **Zorba the Greek**  
8 pm, Harbor Hall  
Second St., Old Town  
(503) 347-9712 **Bandon**
- 8 Concert: **Judy Fjell**, folk songs/guitar celebrating International Women's Day  
Tickets, sliding scale; no host bar  
8 pm, Ashland Hills Inn  
(503) 482-8310 **Ashland**
- 8 Concert: **Blue Flame String Band**  
8 pm, Yreka Community Theatre,  
810 North Oregon  
(916) 842-2355 **Yreka**
- 8 Concert: **Philadelphia String Quartet**  
sponsored by Umpqua Symphony Assn.  
Student program, 1-3 pm;  
Public: 8 pm, Whipple Fine Arts Theatre  
Umpqua Community College  
(503) 440-4600 **Roseburg**
- 9 Concert: **UCC Band**  
8 pm, Jacoby Auditorium  
Umpqua Community College  
(503) 440-4600 **Roseburg**
- 9 Dance/Concert: **Paul DeLay Band**  
9 pm, College Union Lobby  
Oregon Institute of Technology  
(503) 882-6321 **Klamath Falls**
- 9 Film: **Lust for Life**  
7:30 pm, City Council Chambers,  
Humbog Mountain Committee  
(503) 332-8075 **Port Orford**
- 10 Writers Club Meeting  
2 pm, Umpqua Valley Arts Center,  
1624 West Harvard Blvd.  
(503) 672-2532 **Roseburg**
- 11 Concert: **Symphonic Band conducted by Max McKee**  
8 pm, Music Recital Hall  
Southern Oregon State College  
(503) 482-6101 **Ashland**
- 11 Meeting: **Oregon Museum Association.** Artists & public invited  
9-3:30, Grants Pass Museum of Art  
Riverside Park  
(503) 479-3290 **Grants Pass**
- 12 Meeting: **Umpqua Valley Quilters Guild.** 10 am  
Umpqua Valley Arts Center  
1624 W. Harvard Blvd.  
(503) 672-2532 **Roseburg**
- 12 Concert: **Rez**, Christian rock  
7 pm, Yreka Community Theatre  
810 North Oregon  
(916) 842-2355 **Yreka**
- 12 Vocal Concert by **Roseburg High**  
7:30-9:30 pm, Jacoby Auditorium



**Umpqua Community College**  
(503) 440-4600 **Roseburg**

- 13 **Books & Bagles:** Book reviews (bring your lunch) 12:15 pm, Indian Room  
Umpqua Community College  
(503) 440-4600 **Roseburg**

- 14 **Jazz Concert**  
conducted by Stuart Turner  
8 pm, Music Recital Hall  
Southern Oregon State College  
(503) 482-6101 **Ashland**

- 14 **Meeting: Umpqua Valley Hand-spinners** 10 am, Umpqua Valley Arts Center, 1624 W. Harvard Blvd.  
(503) 672-2532 **Roseburg**

- 14 **Concert: U.S. Army Band**  
sponsored by *News Review*  
7:30 pm, Jacoby Auditorium  
Umpqua Community College  
(503) 440-4600 **Roseburg**

- 14 **Concert: Choir at Noon**  
Noon-1 pm; Whipple Fine Arts Bldg  
Umpqua Community College  
(503) 440-4600 x691 **Roseburg**

- 15 **Film: *World of Apu***, study of India's family mores. Klamath Arts Council  
7:30 pm, Auditorium of  
Oregon Institute of Technology  
(503) 882-6321 **Klamath Falls**

- 15 **Film Series: *Seven Year Itch***  
8 pm, Harbor Hall  
Second Street, Old Town  
(503) 347-9712 **Bandon**

- 15 **thru 17; 22-24 Play: *Hot L Baltimore*** by the Umpqua Actors Community Theatre  
8 pm Fri-Sat; 2 pm, Sun  
Whipple Fine Arts Theatre  
Umpqua Community College  
(503) 440-4600 x692 **Roseburg**

- 16 **Play by Bogus Elementary School**  
2 pm Yreka Community Theatre  
810 North Oregon  
(916) 842-2355 **Yreka**

- 16 **23 & 30 Class: Knitting with Confidence by Lucy DeFranco.**  
Saturdays 9:30-11:30 am; Preregistration required. Contact: The Websters  
10 Guanajuato Way, by the creek  
(503) 482-9801 **Ashland**

- 17 **Choir Concert** Conducted by Dr. Margaret Evans.  
8 pm Music Recital Hall  
Southern Oregon State College  
(503) 482-6101 **Ashland**

- 18 **thru 29 Exhibit: Sculpture & fiber arts by Karen Hoadley**  
Reception: Wed, Mar 20, 7:30-9:30 pm  
Central Hall Gallery  
Southern Oregon State College  
Mon-Thurs 8 am-9 pm; Fri 8 am-5 pm  
(503) 482-6386 **Ashland**

- 19 **Choir Festival: High & Junior High**  
7:30 pm Jacoby Auditorium  
Umpqua Community College  
(503) 440-4600 **Roseburg**

## How Did You Get This Guide?

If you had to beg, borrow or steal to get this copy of the **KSOR GUIDE**, you might be interested to know that you can have the Guide sent directly to your home or business every month. Subscribe and become a member of the KSOR Listeners Guild. Your membership provides you an effective channel for input on KSOR's programming, policy, etc. It also guarantees you voting privileges on important station matters, preferred ticket prices at special events—and of course, your own subscription to the **KSOR GUIDE**.

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- 21 Concert: Bach's 300th Birthday**  
SOSC Music Faculty  
6:30 pm Music Recital Hall  
Southern Oregon State College  
(503) 482-6101 **Ashland**
- 21 thru 26 Paintings: Jame Leo Kirk**  
Hanson Howard Galleries  
505 Siskiyou Boulevard  
Thurs-Sat 10 am-6 pm & appointment  
(503) 488-2562 **Ashland**
- 22 Film Series: Sunset Boulevard**  
8 pm, Harbor Hall  
Second Street, Old Town  
(503) 347-9712 **Bandon**
- 22 Mime Show: Bronislaw Machalski**  
in "Miko and His World."  
Sponsored by DNACA, 8 pm, Crescent  
Elk Auditorium, 10th & G Streets  
(707) 464-1336 **Crescent City**
- 22 thru Apr 21 Play: The 13 Clocks**  
by James Thurber. Actors Workshop  
8 pm Fridays & Saturdays; 3 pm Sundays  
(except Easter weekend, April 5-7)  
American Legion Hall, Winburn Way  
Tickets: Golden Mean Bookstore  
(503) 899-7758 **Ashland**
- 23 Workshop: Twined Baskets with**  
**Kathleen Hubbard** from Berkeley.  
10 am-4 pm. Preregistration required  
The Websters, 10 Guanajuato Way  
(503) 482-9801 **Ashland**
- 25 Community Concert: Munich**  
**Chamber Orchestra**  
8 pm Hedrick Junior High  
1501 East Jackson  
(503) 773-5992 **Medford**
- 25 Workshop: Weaving for Children**  
**with Jim Field** (Monday of Spring  
Vacation) 9 am-4 pm. Preregistration  
required. Contact: The Websters  
10 Guanajuato Way, by the creek  
(503) 482-9801 **Ashland**
- 26 thru Apr 13 Paintings: Curtis Otto;**  
**Sculpture by Steve Hanlon**  
Grants Pass Museum of Art,  
Riverside Park. Hrs. 12-4 pm Tues-Sat.  
(503) 479-3290 **Grants Pass**
- 26 thru Apr 13 Exhibit: Baskets by**  
**Kathleen Hubbard** and local artists.  
Mon-Sat 10 am-6 pm  
The Websters, 10 Guanajuato Way  
(503) 482-9801 **Ashland**
- 27 Books & Breakfast** Sponsored by  
Douglas County Library. 6:30 am  
Douglas County Justice Hall Cafeteria  
(503) 440-4310 **Roseburg**
- 29 Film Series: Adam's Rib**  
8 pm, Harbor Hall  
Second Street, Old Town  
(503) 347-9712 **Bandon**

- 29 Play Opening: The Majestic Kid**  
Oregon Shakespearean Festival  
(503) 482-4331 **Ashland**

- Apr 1 Concert: Toyko String Quartet**  
Chamber Music Concert Series  
8 pm, Music Recital Hall  
Southern Oregon State College  
(503) 482-5101 **Ashland**



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#### Guide Arts Events Deadlines

April Issue: February 28

May Issue: March 28

June Issue: April 29

Mail To: Arts Events, KSOR Guide  
1250 Siskiyou Blvd, Ashland, OR 97520

**Calendar of the Arts Broadcast**  
Items should be mailed well in  
advance to permit several days of  
announcements prior to the event.  
Mail to: KSOR Calendar of the Arts  
1250 Siskiyou Blvd, Ashland, OR 97520



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900 Seconds

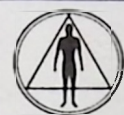


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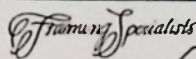
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Coast Music Festival



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## About Women



227 E. 9th, Medford, 97501

The Chicago Symphony

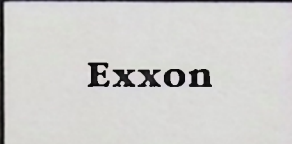


Studs Terkel



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New York Philharmonic



Carnegie Hall



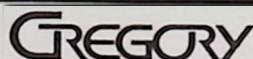
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Coast Music Festival

Hurry Back

The Good Food Restaurant  
Hwy 101 Downtown Coos Bay

Jazz Revisited

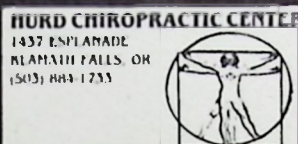


Forest Products, Inc.  
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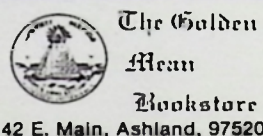
## Music from Europe



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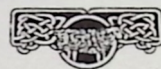


Special Projects



New Dimensions

web·sters



10 Guadalupe Way  
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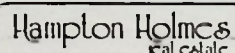
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